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WITH FFORDES



**APOY 3: WINNERS OF
OUR STREETS ROUND**

Saturday 28 May 2011

amateur photographer

FOR EVERYONE WHO LOVES PHOTOGRAPHY, EVERY WEEK!



**MINI
D7000**

ON TEST

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NIKON D5100 FULL TEST

Low-cost, high-resolution DSLR

LANDSCAPES



PHOTOGRAPHING STORMS

PAGE 24

America's most dramatic weather



AP EXPLAINS...

ALL ABOUT TRIPOD LEGS

Materials, sizes
and features

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PANASONIC LUMIX

DMC-G3

Tiny, 16MP, a viewfinder AND built-in flash

**HANDS-ON
PREVIEW**



PAGE 4



21

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(i) For SLR camera high-zoom-ratio lenses with 15x magnification capability. Current as of December 2010. (Source: Tamron).

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TAMRON
New eyes for industry

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Amateur Photographer For everyone who loves photography

THE DIFFERENCE between work and a hobby is that one is work and the other is not. One features many aspects that are not enjoyable but which have to be performed anyway, while the other should be a haven of fun, pleasure and relaxation. As a rule, if there is a displeasing element to a hobby we avoid it and concentrate elsewhere. At work we generally have to face everything head-on – or delegate.

For many photographers a tripod is an object that has the power to transform a hobby into work, with its weight, its cumbersome length and its permanent occupation of a hand or shoulder when in transit. It is only the Devil, though, who designs these triple-legged stability devices with cement-filled iron

tubing – many these days are light, compact and come equipped with a carry strap or bag. When you learn to see beyond the immediate inconvenience of trekking the nation with one, your eyes will be opened to the new opportunities that a means of keeping a camera still can bring, and the massive difference in image quality that's so easily achieved. The only real work that has to be done is researching what sort of tripod will suit you best – but Tim Coleman has done that for you already (see page 58).



Damien Demolder
Editor

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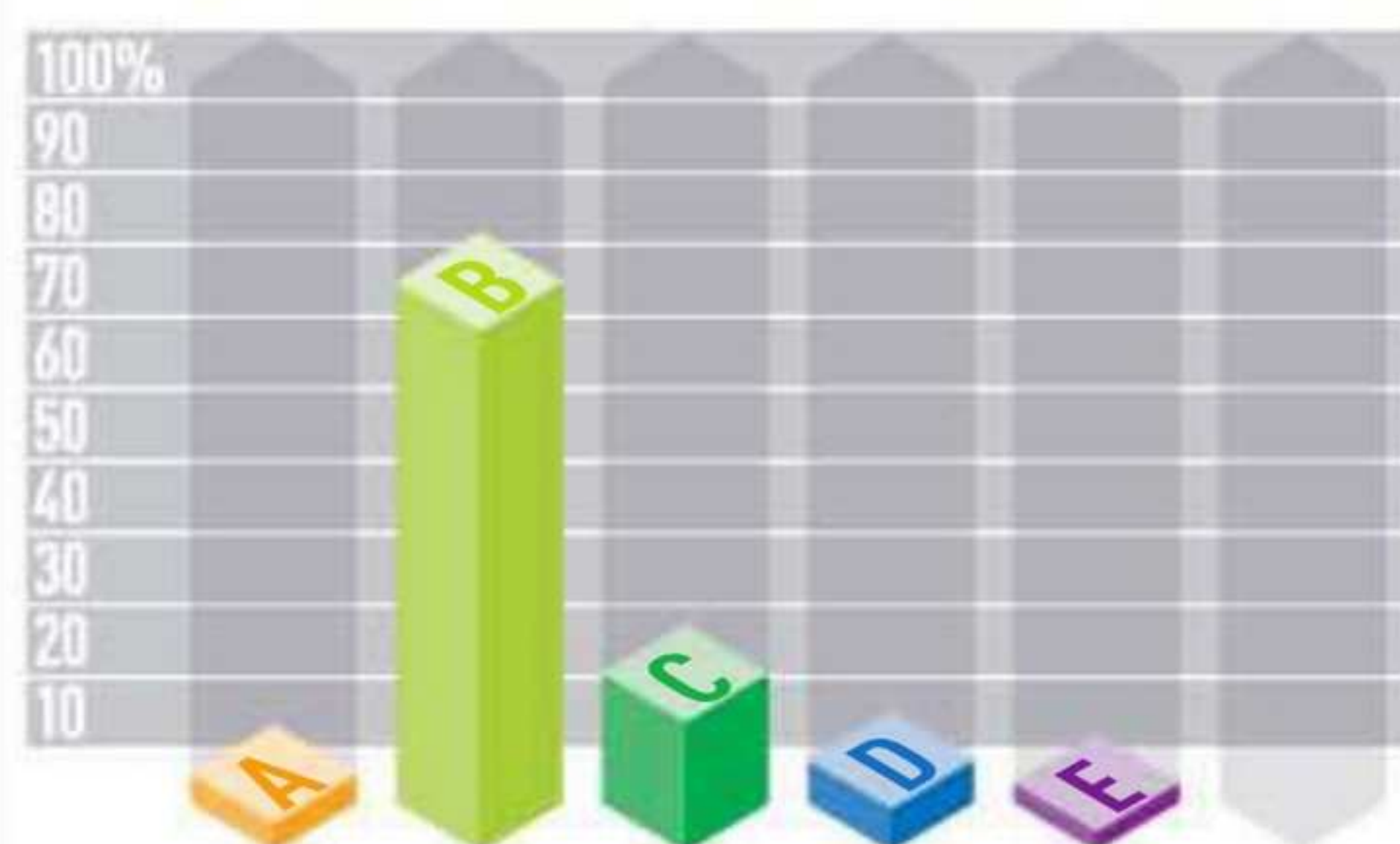
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Is the weekly frequency of AP right for you?



YOU ANSWERED...

A I'd prefer it to be daily	3%
B Weekly is just right	72%
C Monthly would be better	17%
D I don't read it (UK)	6%
E I don't read it (non-UK)	2%

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Robert Howlett's 1857 photograph of Isambard Kingdom Brunel is one of the great portraits of the Victorian era, writes David Clark



© MITCH DOBROWNER

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Find out how landscape photographer Mitch Dobrowner takes his dramatic storm shots

HOW TO HAVE YOUR PICTURES PUBLISHED IN READER SPOTLIGHT Send in a selection of up to ten images. They can be either a selection of different images or all have the same theme. Digital files sent on CD should be saved in a Photoshop-compatible format, such as JPEG or TIFF, with a contact sheet and submission form. Visit www.amateurphotographer.co.uk/spotlight for details. We cannot publish images without the necessary technical details. Each RGB image should be a minimum of 2480 pixels along its longest length. Transparencies and prints are also accepted. We recommend that transparencies are sent without glass mounts and posted via Special Delivery. For transparencies, prints or discs to be returned you must include an SAE with sufficient postage.

HOW TO CONTACT US Amateur Photographer, IPC Media, Blue Fin Building, 110 Southwark Street, London SE1 0SU **AP Editorial Telephone:** 0203 148 4138 **Fax** 0203 148 8123
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AP hands-on

Panasonic Lumix DMC-G3

Having used Panasonic's new Lumix DMC-G3, **Richard Sibley** offers his initial thoughts on the 15.8-million-pixel micro four thirds camera

THE PANASONIC Lumix DMC-G3 takes the best features from last year's G2 and combines them with many of the attributes of the higher-specification GH2, with the main talking point being the new 15.8-million-pixel sensor. It breaks away from the 12.1-million-pixel sensor that Panasonic has used to date in all its consumer G-series cameras, but doesn't match up to the 16.05-million-pixel sensor of the high-end GH2. While we can currently only speculate, it seems likely that with such a small difference in resolution, the G3 and GH2 share much of the same sensor technology.

IMAGE QUALITY

Panasonic is confident that the firmware of the camera we used is close to the final

NEW FEATURES

- 15.8-million-effective-pixel Live MOS sensor
- Smaller body than the G2 and GH2
- Faster AF system
- Pinpoint touchscreen AF
- 4fps continuous shooting rate

version that will appear in the new model, although there may still be tweaks to adjust the image quality. For this reason it would be unfair to comment on the quality of the finer details of the images I took, but what I have seen looks very promising.

In our initial meeting with Panasonic we were shown A3 prints produced by the G2, GH2 and the new G3. The prints were from high ISO images and there was a difference in the shadow details, with the G3 better than the G2 and almost matching the GH2. Panasonic claims there is an improvement of almost 1EV in image noise reduction at high sensitivities. This is obviously impressive given the increase in the population of the sensor.

SMALLER BODY

The new sensor isn't the only difference between the G3 and its predecessor – the body has been redesigned and it is now smaller than previous models. This may alarm some people, but Panasonic has put much thought into how to reduce the size of the camera and still retain the same handling qualities of the previous G-series models. Dai Makai, senior co-ordinator of Panasonic's Digital Imaging Marketing Team, commented that 'making the camera smaller is easy, but we don't want to sacrifice handling and image quality.'

In this respect Panasonic has achieved its goal, as I found that the G3 was just as easy to use, despite being slightly smaller than the G2. The build of the camera is similar to that of the GF2, except with a slightly larger handgrip and, of course, the electronic EVF, which is the same excellent 1.44-million-dot EVF as used in the G2 and GH2.

NEW AF SYSTEM

Like the second-generation G-series cameras, the G3 has a touch-sensitive rear LCD screen. Unlike the previous generation of cameras, there is no restriction over the area of the screen in which touch AF can be used. By touching anywhere on the screen, an AF point can be created and the lens focused. The introduction of a new Pinpoint AF system makes the touch AF capabilities even more precise.

The G3's AF system is borrowed from the extremely fast GH2, which has the quickest



contrast AF system we have seen. When using the G3 it seemed just as fast and snappy when focusing as the GH2, which is a huge leap forward in technology for a camera in its price range.

Another improvement is the introduction of full-time continuous AF in video mode and AF tracking for both video and still images. Both these new AF features, along with the speed at which the camera can now focus, especially as the G3 has a 4fps shooting rate.

VIDEO

Photographers interested in video will be pleased that the G3 features a stereo microphone, rather than the mono version of the G2. Sound is further aided by the introduction of Dolby Digital Stereo Creator, which helps to improve the clarity of stereo audio recorded by the camera.

MENU AND CONTROLS

The menu and control system has been given something of a refresh. While I found the new interface more pleasing to look at, it didn't really change the way the camera operates. One of the notable changes is the new IA+ mode, which has a simplified aperture control called defocus control, as well as allowing entry-level photographers to adjust the white balance and exposure compensation of an image easily. While useful for beginners, experienced photographers will not benefit from these new handling features.

Also helping to simplify the camera for the

Touchscreen focusing is now possible by touching anywhere on the screen



first-timer is the renaming of the My Colour mode to Creative Control. This allows the adjustment of the image to various preset styles, including expressive, retro, high key, sepia and high dynamic. Think of these modes as similar to the Art Styles found on Olympus cameras. The Film mode found on previous G-series cameras remains, but it too has been renamed and is now called Photo Style. It allows you to choose from the different colour and black & white image styles, and while I didn't find the two modes confusing in previous models, the renaming should make it even clearer for first-time users.



CONCLUSION

From what we have seen so far, the Panasonic Lumix DMC-G3 looks to be a significant upgrade from the previous G2, particularly in its implementation of contrast-detection AF. The handling of the camera seems very impressive, particularly the Pinpoint touchscreen AF, which makes full use of the camera's LCD.

At the time of writing, Panasonic has yet to finalise a release date, simply saying that it was expecting a launch some time in early to mid-summer. The price is expected to be around the same as the G2, approximately £640 including 14-42mm kit lens.

Below left: Shooting from low angles is aided by the use of the 3in articulated screen

Below right: The diminutive size of the G3 makes it an ideal camera for use while walking around sightseeing



D3100



- ▶ 14.2 megapixel DX-format CMOS image sensor
- ▶ EXPEED 2: Nikon's advanced image processing engine
- ▶ GUIDE mode: intuitive in-camera assistance
- ▶ D-Movie: full HD (1920 x 1080) movie clips

D3100 Body Only: **£389.00**



FREE NIKON SDHC CARD

D3100 & 18-55 VR Lens: **£439.00**



FREE NIKON SDHC CARD

18-55 + 55-200 VR Kit: **£649.00**



FREE NIKON SYSTEM BAG WORTH £50

18-55 + 55-300 VR Kit: **£699.00**



FREE NIKON SYSTEM BAG WORTH £50

D5100



- ▶ 16.2 megapixel DX-format CMOS image sensor
- ▶ 7.5 cm (3-in.), 921k-dot vari-angle LCD monitor with wide viewing angle
- ▶ Special Effects mode: shoot still images and movies with special effects
- ▶ D-Movie: full (1080p) high-definition movie clips

D5100 Body Only: **£629.00**



D5100 & 18-55 VR Lens: **£699.00**



FREE SAMSUNG 16GB SDHC CLASS 6 WORTH £39.99
WITH BODY ONLY AND TWIN LENS PACKAGES

D7000



- ▶ 16.2 megapixel CMOS sensor
- ▶ EXPEED 2 image processing engine
- ▶ Full HD 1080p Video Recording
- ▶ Razor-sharp 39-point Autofocus system
- ▶ Capture fast-moving action at six frames per second

D7000 Body:



+ FREE NIKON 4GB SDHC CARD + NIKON SYSTEM BAG WORTH £50

Our Price: £919.00

D7000 18-55 VR Kit:



+ FREE NIKON 4GB SDHC CARD + NIKON SYSTEM BAG WORTH £50

Our Price: £995.00

D7000 18-105 VR Kit:



+ FREE NIKON 4GB SDHC CARD + NIKON BACKPACK WORTH £59

Our Price: £1,079.00

Nikon Digital SLR Lenses

10-24mm f3.5-4.5



Our Price: £449.00

16-85mm f3.5-5.6G VR



Our Price: £469.00

18-200mm f3.5-5.6 VR II



Our Price: £629.00

55-200mm f4-5.6 VR



Our Price: £224.00

55-300mm f4.5-5.6 VR



Our Price: £315.00

70-300 mm f4.5-5.6 VR



Our Price: £399.00

35mm f1.8G AF-S



Our Price: £173.00

50mm f1.8G AF-S



Our Price: £199.00

50mm f1.4G AF-S



Our Price: £312.00

60mm f2.8G MICRO



Our Price: £408.00

85mm f3.5G ED VR



Our Price: £439.00

105 mm f2.8G AF-S VR



Our Price: £619.00

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Ernst Leitz enabled many Jewish citizens to flee Germany...

Was the Leica chief a hero? Page 7



© LORD CRATHORNE



© PETER LUFF MP

SNAP SHOTS

● A picture of Osama Bin Laden, purportedly taken moments after he was killed, was exposed as a fake using 'forensic software'. French news agency Agence France Press says it used Tungstene software to alert the media to the fake image that emerged soon after Bin Laden's death was reported by the world's media. The fake was originally broadcast in Pakistan. AFP says it has set up a specialist unit to 'trace edits and manipulations in suspect photos'.

● Lowepro's new Quick Case 120 (priced around £35) and Quick Case 100 (around £30) are designed for fast access to a DSLR or a bridge camera. 'To shoot, a photographer simply pulls open the back flap and raises his or her camera and the case remains suspended below,' explained a spokesman for Lowepro's UK distributor DayMen International. For details visit www.lowepro.com.

House of Commons takes on Lords • MPs score narrow victory

MPS FIGHT LORDS IN PARLIAMENTARY SHOOT-OUT

MPS HAVE taken on Lords in a hotly fought contest to find the best photographers.

Five politicians – three MPs and two Lords – were today named winners of the Jessops All-Party Parliamentary Photographic Competition, a contest put on the back burner last year due to the General Election.

The triumphant MPs were named as Peter Luff, Tim Loughton and Nick Raynsford, while Lord Allenby and Lord Crathorne struck gold for the House of Lords.

Peers were represented by, among others, former Chancellor of the Exchequer Lord Healey and former NATO secretary general Lord Robertson, who had six photos selected for the exhibition.

More than 450 images were entered into the contest, with each politician being asked to submit up to ten pictures.

Austin Mitchell, who chairs the Parliamentary All-Party Photography Group, applauded the quality of entries.

Speaking at the exhibition of winning images in the House of Commons, Mitchell said: 'The standard has risen again this year.'

However, the number of entries was down on the record-breaking 2009 contest, which pulled in more than 600 photographs.

Mitchell said he wants more politicians to pick up a camera next year, to mirror an 'explosion' in photography brought about by digital technology.

'It's an art for all of us,' he added.

The MP for Great Grimsby later quipped:

'I'd like to thank the judges who did not vote by AV [Alternative Vote].'

Judges included AP Editor Damien Demolder and photographer Dr Mike Maloney OBE.

Commons speaker John Bercow, who opened the exhibition, described the standard of entries as 'outstanding'.

Bercow paid tribute to entrants, in particular Lord [Denis] Healey.

'Everyone will remember Healey's eye,' said Bercow, noting that Healey's passion for photography is among a 'vast vista' of his other interests.

Jessops marketing director Sean Emmett added: 'The quality of entries proves just how many skilled photographers we have in Parliament and presented judges with a hugely difficult task when selecting the winners.'

At the time of writing, the best pictures were due to be uploaded to Jessops' Facebook page at www.facebook.com/jessops.

SAMYANG RELEASES 35MM F/1.4 LENS

SAMYANG has officially launched its 35mm 1:1.4 AS UMC lens in Canon EF and Nikon AE mounts.

The South Korean firm has announced the upcoming release of four thirds, Pentax, Samsung NX and Sony Alpha versions at a later date.

'It is designed to work especially with full-frame sensor cameras; nevertheless, it may also be used with cameras featuring APS-C/DX and four-thirds sensors,' explained a spokesman.

The optic includes two high refractive (HR) lenses to limit its

weight and dimensions, and an aspherical lens to help reduce chromatic aberration.

A UK price has not been released.

The Canon version costs €399, while the Nikon-fit is priced at €419. For details visit www.samyang.pl.



Do you have a story?

Contact Chris Cheesman
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amateurphotographer@ipcmedia.com

A week of photographic opportunity

PHOTO DIARY



© LEONARD FREED/MAGNUM PHOTOS

Wednesday 25 May

EXHIBITION Leonard Freed's America, until 28 May at Magnum Print Room, London EC1V 3RS. Tel: 0207 490 1771. **EXHIBITION** Thurston Hopkins, until 4 June at Getty Images Gallery, London W1W 8DX. Tel: 0207 291 5380. Visit www.gettyimagesgallery.com.

Thursday 26 May

EXHIBITION The Audrey Collection, photographs of Audrey Hepburn by Hollywood photographer Bob Willoughby, until 26 June at Proud Chelsea, London SW1 5XP. Visit www.proud.co.uk. **DON'T MISS** Chelsea Flower Show, until 28 May at Royal Hospital, London SW3 4SR. Tel: 0844 338 7528. Visit www.rhs.org.uk/chelsea.

Friday 27 May

EXHIBITION Figures and Fictions: Contemporary South African Photography, until 17 July at the V&A South Kensington, London SW7 2RL. Tel: 0207 942 2000. Visit www.vam.ac.uk. **EXHIBITION** Dark Chamber, features work by Billy Childish, Nhung Dang, Wolf Howard and David Wise, until 26 June at Dimbola Lodge, Isle of Wight PO40 9QE. Tel: 01983 756 814. Visit www.dimbola.co.uk.

Saturday 28 May

EXHIBITION Take to the Streets, features work by seven Magnum photographers, until 3 July. Outside Snow Hill Station, Birmingham B3 2BJ. Visit www.taketothestreetsbirmingham.co.uk. **EXHIBITION** Marrakesh and Mountains: Land of the Berbers, until 29 May at artisan, London NW10 2BE. Tel: 0208 451 6315. Visit www.artisan80.com.

Sunday 29 May

EXHIBITION Time Passing by Doug Chinnery, until 12 June at Patchings Art Centre, Nottinghamshire NG14 6NU. Visit www.dougchinnery.com. **DON'T MISS** Classic Car Day (10am-5pm) at Killerton, Devon EX5 3LE. Tel: 01392 881 345. Visit www.nationaltrust.org.uk.



© DOUG CHINNERY

Monday 30 May

DON'T MISS BUPA London 10,000, a 10km run that starts and finishes in St James's Park. Starts at 11am. Visit www.london10000.co.uk. **EXHIBITION** A Burghley Season by Anthony Carr, until 25 June at Goody Rudkin Room, Lincolnshire PE9 3JY. Tel: 01780 752 451. Visit www.burghley.co.uk.

Tuesday 31 May LATEST AP ON SALE

EXHIBITION Last, an exhibition of work by Kingston BA students, until 4 June at Arden and Anstruther, West Sussex GU28 0AG. Tel: 01798 344 411. Visit www.ardenandanstruther.com. **EXHIBITION** Tea with The Stars by Larry Ellis, until 5 June at Dimbola Lodge, Isle of Wight PO40 9QE. Tel: 01983 756 814. Visit www.dimbola.co.uk.

Photographer touched 'many peoples' lives'

PHOTOGRAPHERS ATTEND HETHERINGTON FUNERAL

THE FUNERAL of photographer Tim Hetherington took place on 13 May.

Tim, 40, was killed in a mortar attack in Misrata, Libya, on 20 April, along with US photographer Chris Hondros.

The funeral took place at the Church of the Immaculate Conception, Farm Street, Mayfair, London W1K 3AH.

A reception was held afterwards at the Dorchester Hotel on Park Lane, W1.

All Tim's family, friends and colleagues, past and present, were invited to attend.

In a message posted on Tim's website before the funeral, the photographer's parents Alistair and Judith said they have been comforted by many messages of condolence and tributes sent from all over the world.

They wrote: 'It humbles us to know that Tim touched so many people's lives in his chosen profession, as well as throughout his life as a cherished son, brother, uncle, partner and a much-loved friend.'

They asked for no funeral flowers, but



© MATT STUART

rather that donations be sent to The Milton Margai School for the Blind in Sierra Leone (www.miltonmargaischool.org), Human Rights Watch (www.hrw.org), or the Committee to Protect Journalists (www.cpj.org).

For details visit www.timhetherington.org.



WIN A LEICA M9

FFORDS Photographic is celebrating its 50th anniversary, and to commemorate the occasion the company has joined forces with *Amateur Photographer* to offer one lucky reader the chance to win a Leica M9 Special Edition and 35mm f/2 Asph chrome lens worth more than £7,000.

To enter the Amateur Photographer/Ffordes Photographic prize draw, simply collect six differently numbered tokens and fill in one of the forms published in either AP 21 May (includes token 1) or June 4 (includes token 3). Token 2 is printed here. The remaining five tokens will then appear in AP issues dated 11 June, 18 June, 25 June, 2 July and 9 July.

We're printing eight tokens, but you only need to collect six. You will also be able to download a maximum of one token from the AP website at www.amateurphotographer.co.uk and one token from the Ffordes website at www.ffordes.com if you miss any

of the tokens published in the magazine.

Attach the six tokens to the special entry form, complete your details and send it to Amateur Photographer/Ffordes Competition, IPC Media, 8th Floor, Blue Fin Building, 110 Southwark Street, London SE1 0SU. The closing date for receipt of completed entry forms is Friday 29 July 2011.

The winner of the Ffordes 50th Anniversary Leica M9 Special Edition and 35mm f/2 Asph lens will then be drawn at random after the closing date.

Full details and rules appeared in AP 21 May 2011 and can be viewed at www.amateurphotographer.co.uk/ffordes.

So make sure you collect your tokens to be in with a chance of winning this fantastic Leica M9 Special Edition camera with lens worth more than £7,000!



SNAP SHOTS

● A new photo printing service has been launched by online firm printing-1. Previously specialising in photo books and canvas prints, the new printing service costs from 11p for a 9x12cm print in glossy or matt finishes, or 16p for a silk finish (excluding p&p). For details visit <http://printing-1.co.uk>.

● Jessops customers can save £150 on the price of a Canon EOS 500D twin-lens kit. The offer applies to a Canon EOS 500D with 18-55mm and 75-300mm DC lenses. The promotion runs until stocks last.

● Sigma says it has donated more than £4 million to the victims of the Japanese earthquake. The cash was collected from the firm's HQ in Japan and at subsidiary firms overseas. Chairman Michihiro Yamaki said he wanted the money to be used to help people in the north-east of the country, which was worst hit by the 11 March disaster.



Do you have a story?

Contact Chris Cheesman
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Leitz 'defined by a personal sense of responsibility'

LEICA HELPED JEWS FLEE NAZIS: FRESH EVIDENCE

INVESTIGATORS have traced more refugees who were helped to escape Nazi Germany by the fearless boss of Leica cameras.

Ernst Leitz II, who ran the Wetzlar-based optics business after his father's death in 1920, risked his life to help around 80 Jews and other persecuted people flee Hitler's regime.

Leitz – dubbed a photographic industry equivalent of Oskar Schindler – helped Jews find jobs outside Germany, securing immigration visas and paying the travel expenses of refugees bound for the United States.

Many Jews were helped to leave Germany before war broke out in 1939, when the country closed its borders. They fled Germany under the guise of Leitz employees, until they could find work overseas.

Such was the Nazi reliance on Leica optics for military purposes, that officials largely turned a blind eye to Leitz's activities.

AP can reveal that more refugees have come forward following new research led by London-based Rabbi Frank Dabba.

Dabba – who first published a book about the so-called 'Leica Freedom Train' in 2002 – has traced several more refugees who are alive today.

The discoveries followed painstaking research that involved the US-born Rabbi scouring online auction site eBay for documents, to provide evidence that links Leitz with the refugee project.

One escapee, who changed her name to 'Enfield' since fleeing the Nazis, now lives in New York and is in her late 80s.

'Her short-term memory is poor but her



COURTESY OF DR KNUT KÜHN-LEITZ

EXCLUSIVE



Dr Knut Kühn-Leitz, the grandson of Ernst Leitz II, spoke to AP after giving a speech at an event hosted by The Leica Society in High Wycombe, Buckinghamshire

CHRIS CHEESMAN

long-term recall good,' said Dr Knut Kühn-Leitz, the grandson of Leitz II in an interview with AP.

'Maybe she knows some more people,' added Dr Kühn-Leitz, who retired from the business in 1986.

'NIGHTMARISH YEARS'

On a rare visit to the UK, Dr Kühn-Leitz (pictured above) had earlier spoken candidly about the bravery of his grandfather.

'He could not bear it when fellow human beings had to suffer under the relentless Nazi regime,' he told The Leica Society AGM and Leica Day, in High Wycombe, Buckinghamshire.

Refusing to label his grandfather a 'hero', Dr Kühn-Leitz added: 'After the war he never said a word about his relief efforts.'

In an emotional speech, he added: 'During the nightmarish years between 1935 and 1945, Ernst Leitz enabled many Jewish citizens to flee Germany, particularly to the United States and Great Britain.

'His help was defined by a personal sense of responsibility not only towards his employees and their families, but towards many other citizens, regardless of their religion or world view.'

He said his grandfather enabled many Jews to complete their training at his factory 'long after 1933'.

DAUGHTER ARRESTED

The process was not without risks. In 1938, the Gestapo was tipped off that Leitz had

been helping the Jews. This led them to arrest Alfred Turk, a sales executive at the firm.

In 1943, Leitz's daughter Elsie was jailed after helping Hedwig Palm – a Jewish resident of Wetzlar – escape to Switzerland.

Both Alfred and Elsie were freed, but only after the Gestapo were handed large bribes.

PICTURE POST CONNECTION

Leitz II procured overseas appointments at associated companies and continued to supply Jewish-owned camera shops and photographic studios until he helped Jews leave Germany.

They ended up in roles such as sales people, photo technicians and reporters.

Among those who fled Germany before Hitler's regime took hold was Edith Katzenstein, who left Germany in 1933.

Edith headed up the darkroom operations of *Picture Post* magazine in London, using the training she had received from Leica.

She later went on to run her own darkroom, and counted photographic luminaries such as Henri Cartier-Bresson and Patrick Lichfield among her clients.

Further accounts of the part Leitz II played in saving Jewish people from persecution will be revealed in a new, fully revised book due out next year.

Ernst Leitz II co-founded the Wetzlar branch of the German Democratic Party in 1918.

He had come into conflict with the National Socialists from an early stage. They saw him as an arch enemy, due to his liberal-democratic views that had been influenced by overseas trips to Britain, France and the United States.

Ernst Leitz II was the boss of Leica in Germany under the Nazi regime and helped many Jews to escape abroad

AP
THIS
WEEK
IN...

1888

An AP reader was clearly worried that he may fall into the hands of an unseen enemy when crossing European borders this week in 1888. Planning a trip to Germany and the Tyrol, he asks: 'What are the most suitable headquarters for excursions with and without a camera? Secondly, is there any risk in photographing in the Rhine district, or in such old towns as Nurnberg, Wurzburg etc? I have no ambition to be run in as a French spy, or anything of the kind...'

PHER.

337

difference to the printing quality. The room they have been in is very dry and sunny.—A. H. D.

802. **Optical Contact.**—What is meant by mounting in optical contact with glass? How is it best done?—PHOTO.

803. **Ink Process.**—(1) In the Dictionary: Is the solution of bichromate of potash to be applied in the dark? (2) What strength HCl bath? (3) Can solution of tannin be used more than once, or should it be thrown away after each time?—P. G.

804. **Germany and the Tyrol.**—As I am projecting a trip into the above-named districts, I would feel much obliged for any information relating thereto from a photographic point of view. Firstly, what are the most suitable headquarters for excursions with and without the camera? Secondly, is there any risk in photographing in the Rhine district, or in such old towns as Nurnberg, Wurzburg, etc.? I have no ambition to be run in as French spy, or anything of the kind. Are any permits necessary? Will a passport be any service? Thirdly, how about Customs, going into Germany and Austria? I have had some experience of photography in France, Switzerland, and Italy, but none in Germany or Austria.—DOWNEERG.

805. **Alpha Paper, Toning Bath for.**—Can any reader give me a satisfactory toning bath for above that will keep, as acetate of soda bath appears too weak?—P. G.

806. **Washing Prints.**—On leaving fixed prints for the night in china basin, with 2 inches water, the colour changed from a rich purple to a muddy tone. Can any reader inform me why?—P. G.

Special Gravity.—Is there any

SNAP SHOTS

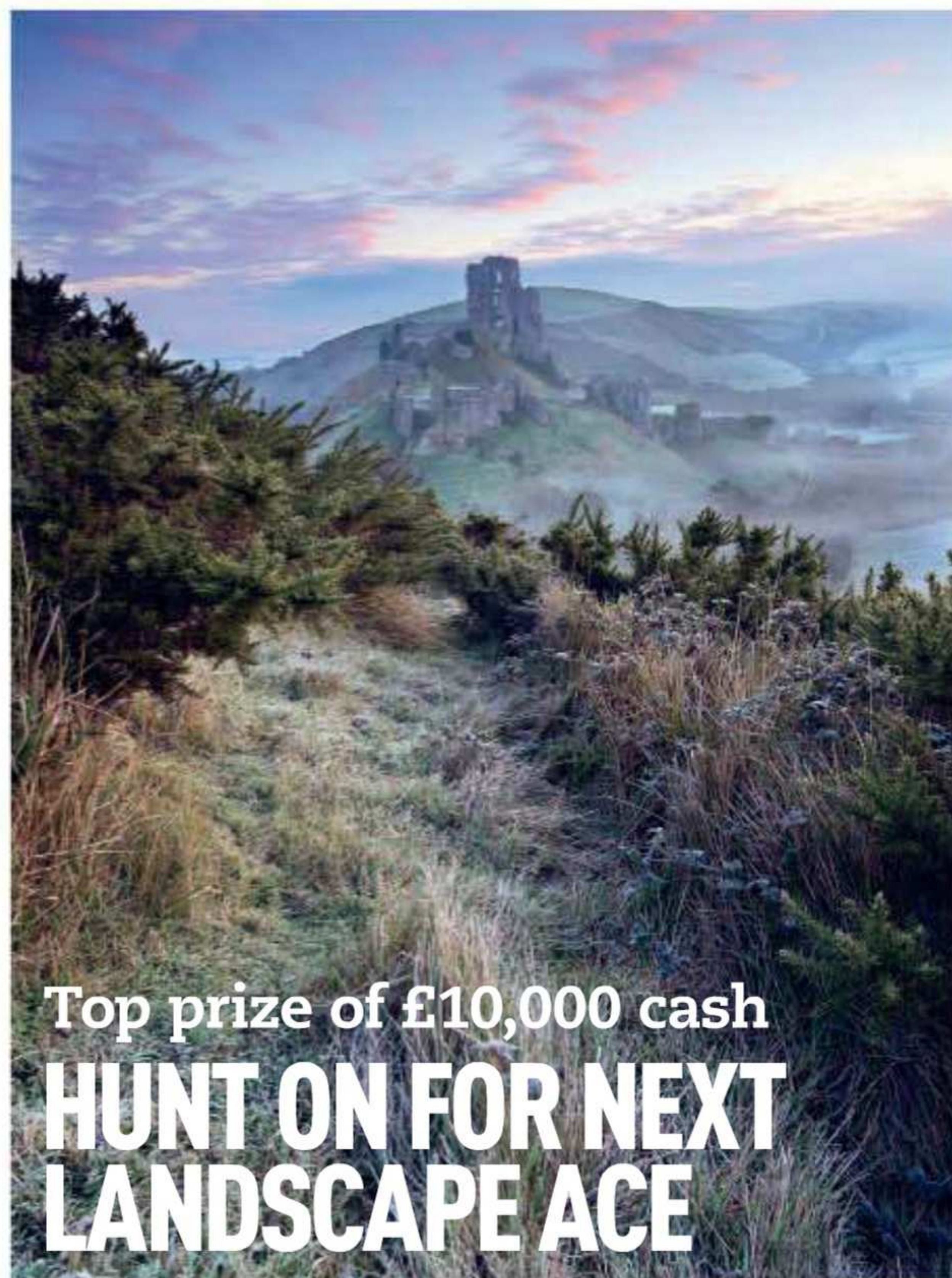
● The paparazzi photographer who was secretly bugged by the actor Hugh Grant (see *News*, AP 14 May) has told AP of how pictures of celebrities effectively paid for the pub that he now owns in Kent. Paul McMullin told AP that he paid 'cash' for the Castle Inn, the Dover pub which he bought last July. 'I bought it thanks to Brad Pitt and Paul McCartney's ex, Heather Mills,' he told us. McMullin said he was paid '£40,000', just for pictures of Brad Pitt in the South of France. The Castle Inn in Dover is where Hugh Grant conducted his infamous interview with McMullin.

● Pentax has released a 'Super Heroes' version of its Optio RS1500 digital compact. The limited-edition kit, priced £119.99, comes with seven different skins to depict characters such as Batman, Wonder Woman and Superman, as well as 'super villains' like Catwoman and The Joker. The launch coincides with the release of Green Lantern, an action-adventure film due out next month.



Do you have a story?

Contact Chris Cheesman
Tel: 0203 148 4129
Fax: 0203 148 8130
amateurphotographer@ipcmedia.com



© ANTON SPENCER

PHOTOGRAPHERS have until 15 July 2011 to enter the Landscape Photographer of the Year and the chance to win a £10,000 cash prize.

Open to everyone, photographers can enter up to 25 images across four categories. There is also a special section dedicated to photos of Britain's rail network.

Renowned landscape photographer Charlie Waite, who set up the competition four years ago, says: 'Every year I am

overwhelmed by the positive response that the Awards receive, both from entrants and those who visit the exhibition. Everybody is photographing, and I'm convinced that these individual moments of creativity help us in our everyday lives.'

All entries must be uploaded to the awards website at www.take-a-view.co.uk (entry fees apply). The best entries will be exhibited at the National Theatre in London from 5 December 2011.



TIFFEN LAUNCHES VND FILTERS

TIFFEN has announced the first in a new series of variable neutral density (VND) optical filters. The new VND range is designed to replace Tiffen's traditional fixed ND filters and the new 77mm VND boasts '2-8 stops' of light control within a thin 9mm ring.

'The VND will be a very popular tool for busy photographers and HDLSR shooters who may be pressured with little time to set up,' claimed Carey Duffy, Tiffen's technical director for filters.

For more details visit www.tiffen.com.

Club news from around the country

CLUBNEWS

As camera clubs prepare to wind down for the summer break, don't forget to send us details of any upcoming events, meetings and exhibitions you are planning. Contrary to what some believe, there is no charge for camera club news published on these pages. Remember to include the full address of the venue, a contact phone number/email and a club website address if available. Send full details to apecvents@ipcmedia.com.

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"You're left in no doubt as soon as you pick it up that the FinePix X100 is an incredibly high-quality, precision instrument."

Phil Hall, WhatDigitalCamera.com
March 23rd 2011



"The 23mm lens is sharp from the centre to the edges, while the F/2 aperture makes it easy to creatively throw the background out of focus. The X100 is right up there with the best APS-C sensor cameras on the market."

Mark Goldstein, PhotographyBlog.com
March 17th 2011



"...the X100's image quality is staggering, high ISO performance is exceptional, the layout and build quality is unique and that viewfinder is brilliant. Indeed it'll tick a lot of boxes for those seeking a specialist venture such as this."

William Perceval, Pocket-lint.com
March 28th 2011



Visit our site to find out where you can see an X100 in-store, and to leave us your feedback

www.finepix-x100.com

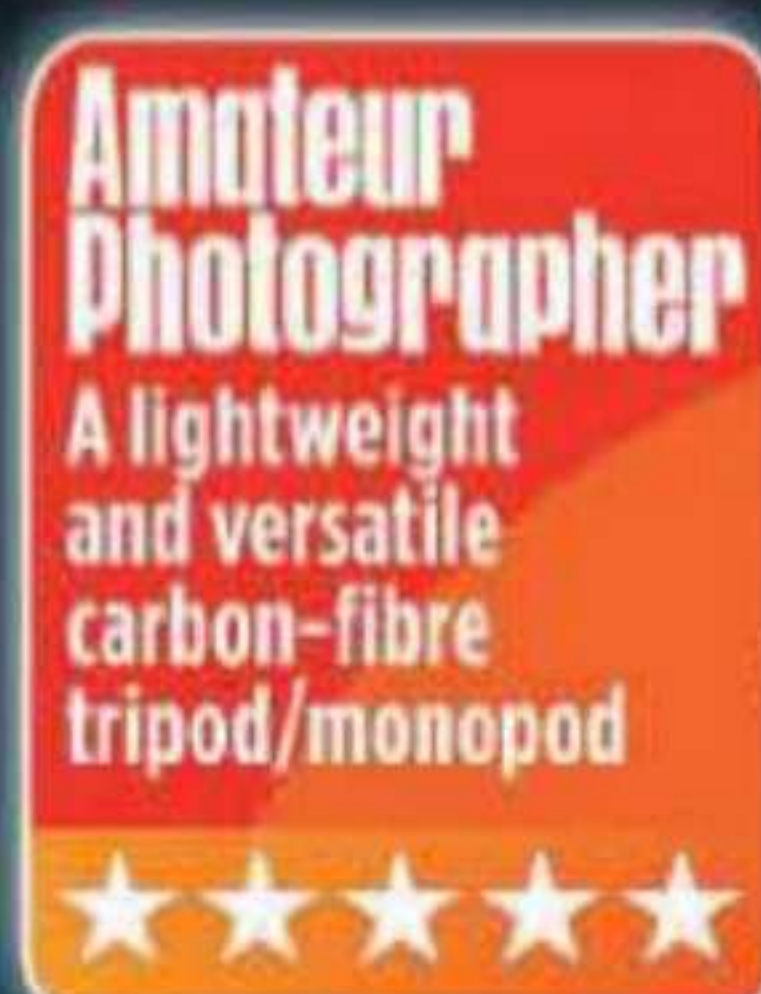
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APReview

The latest photography books, exhibitions and websites. By Oliver Atwell



© JEONGHEE YOON



© PAUL TREVOR

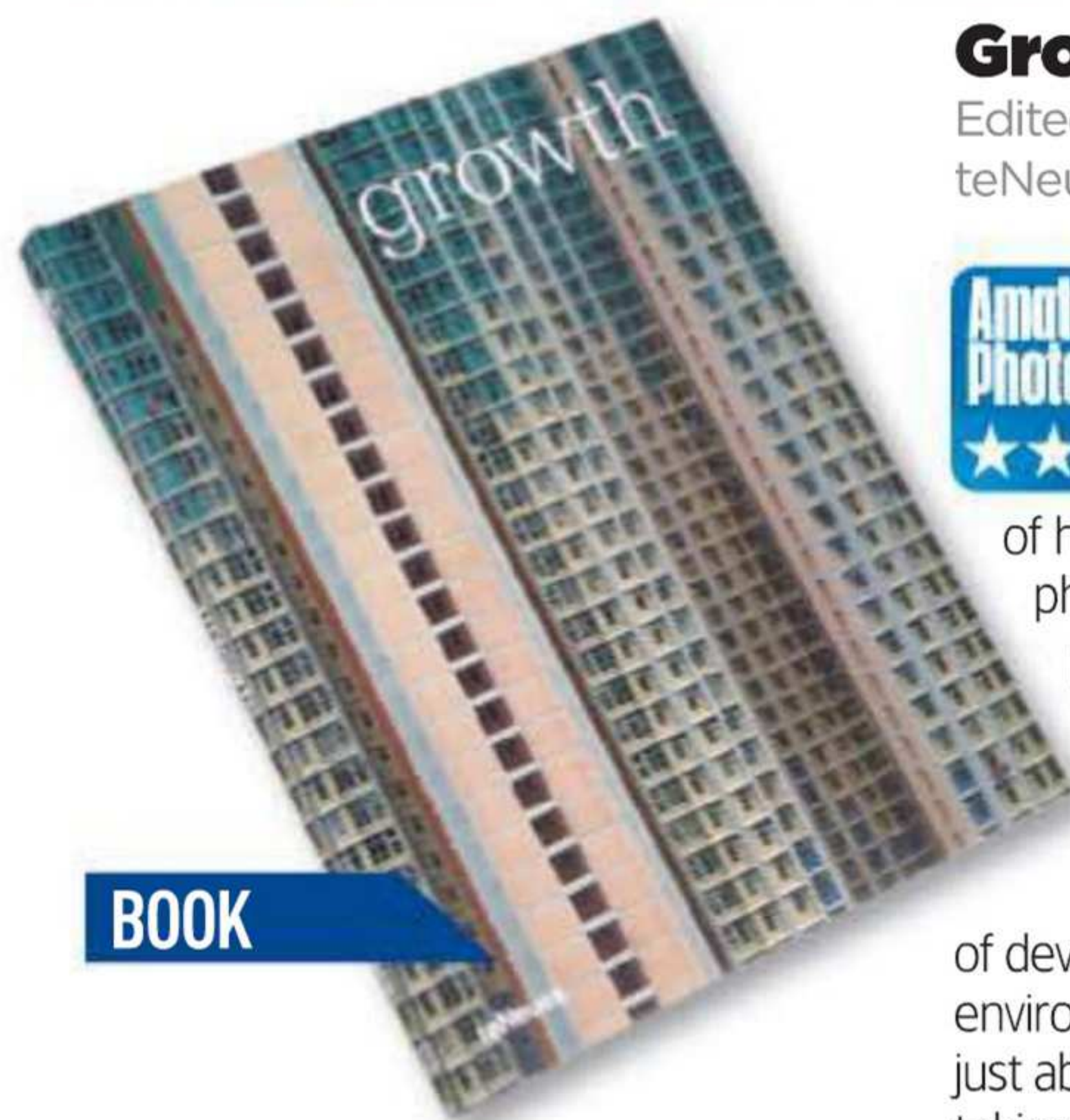
EXHIBITION

Like You've Never Been Away

By Paul Trevor

Until 25 September. Walker Art Gallery, William Brown Street, Liverpool L3 8EL. Tel: 0151 478 4199. Website: www.liverpoolmuseums.org.uk/walker. Open daily 10am-5pm. Admission free

THIS exhibition documents Paul Trevor's visit to Liverpool in 1975 to explore inner city deprivation. It was part of a larger project called 'Survival Programmes'. However, rather than showing a grim reality of poverty and urban decline, Paul's images instead get up close with the men, women and children who exist against this derelict backdrop. What we find here is a close-knit community living a magical life among a city that had yet to move beyond the ruins of a post-war landscape. The community faced poverty and unemployment, yet chose to power on in the face of such odds. It all leads to a moving and inspiring set of images that are as powerful in their honesty as they are in their aesthetic sensibilities. Paul returned to the same Liverpool communities in the summer of 2010. After a lively reunion with local residents, one said: 'Paul, it's like you've never been away.' Hence the playful title.



Growth

Edited by Stephen Barber and Michael Benson
teNeues, £45, hardback, 128 pages, ISBN 978-3-8327-9454-5



GROWTH can be a blessing and a curse. As this book points out, growth is a paradox that increases our standards of living, but also means that our environment suffers terrible consequences. The end result is a crisis of health, economy and security. This book displays 12 shortlisted photographers from the third cycle of the Geneva-based Prix Pictet photography competition, a prize set up to promote the awareness of sustainability. This year's theme is growth. Included on the list are such artists as Mitch Epstein, Edward Burtynsky (see *Icons of photography*, AP 15 February) and Michael Wolf. Every one of the images offers an account of a world where the creeping spectre of devastation and collapse is ever nearing a total wipeout of the natural environment and everything in it (including ourselves). But this isn't a book just about images. The text is just as disturbing and relevant. It's worth taking the time to sit down and absorb everything that is being said.

BOOK



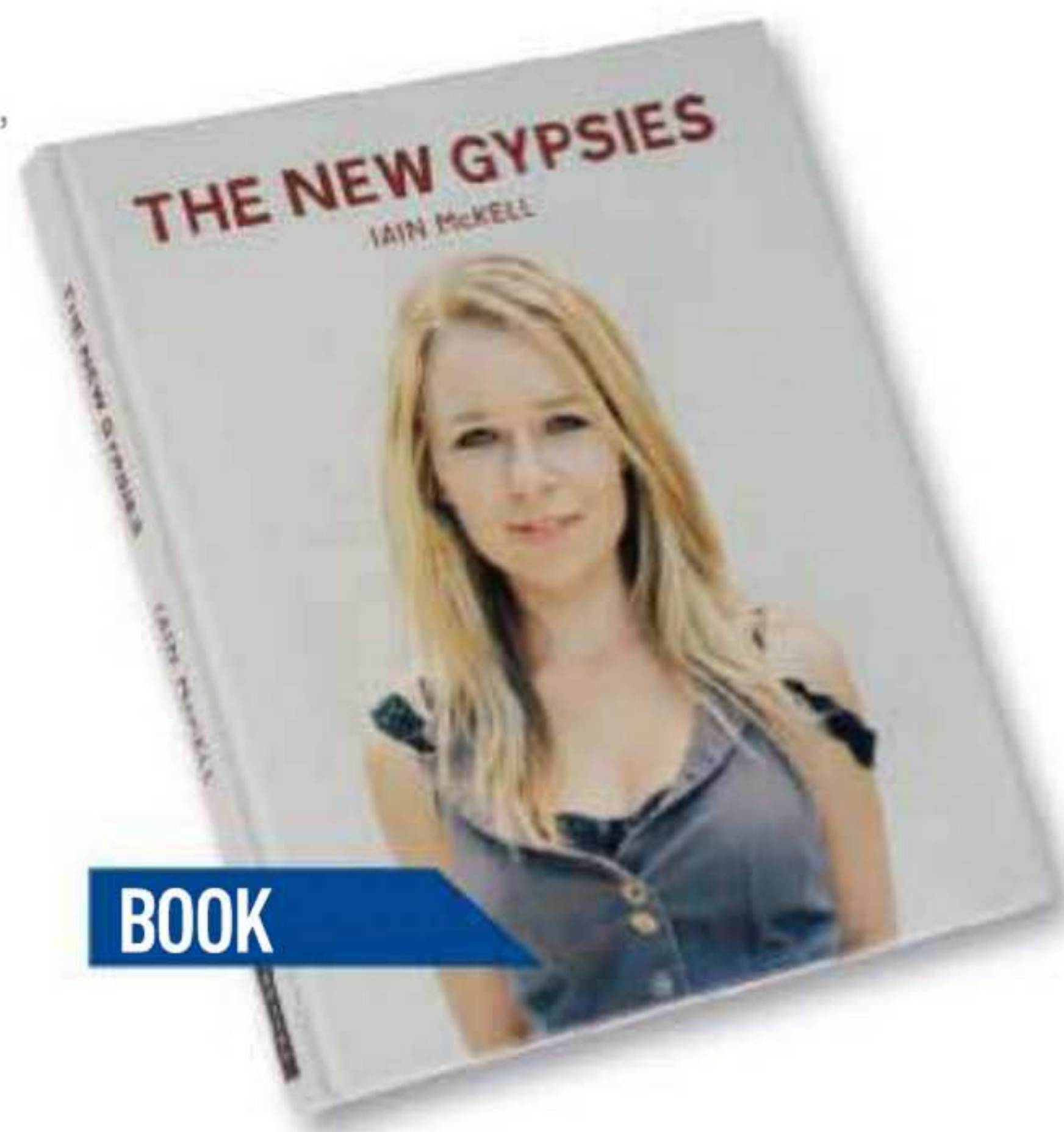
WEBSITE

The New Gypsies

By Ian McKell. Prestel, £24.99, hardback, 128 pages, ISBN 978-3-7913-4519-2



THE NEW Gypsies are a community that exists in their lifestyle not by heritage or circumstance but by conscious choice. The movement began in 1986 and consists of post-punk, anti-Thatcher protesters who headed out of London and into the English countryside. Ian McKell followed the group for more than a decade and documented their lives through his series of portraits. What he observed was their desire for independence, sustainability and a rejection of contemporary life. What could have been a sneering and cynical depiction of the New Gypsies actually manifests itself as an honest and sensitive series of images. The photographs are insightful, romantic and strange. Where the book perhaps falls down is in the bizarre inclusion of Kate Moss, who turns up in two of the images. It almost



BOOK

robs the photographs of their credibility, further exacerbated by the unnecessary and typically eccentric quote from Vivienne Westwood on the back cover. But despite these minor flaws this book acts as a definitive document of a rural people who have escaped the shackles of urban life.



© IAN MCKELL

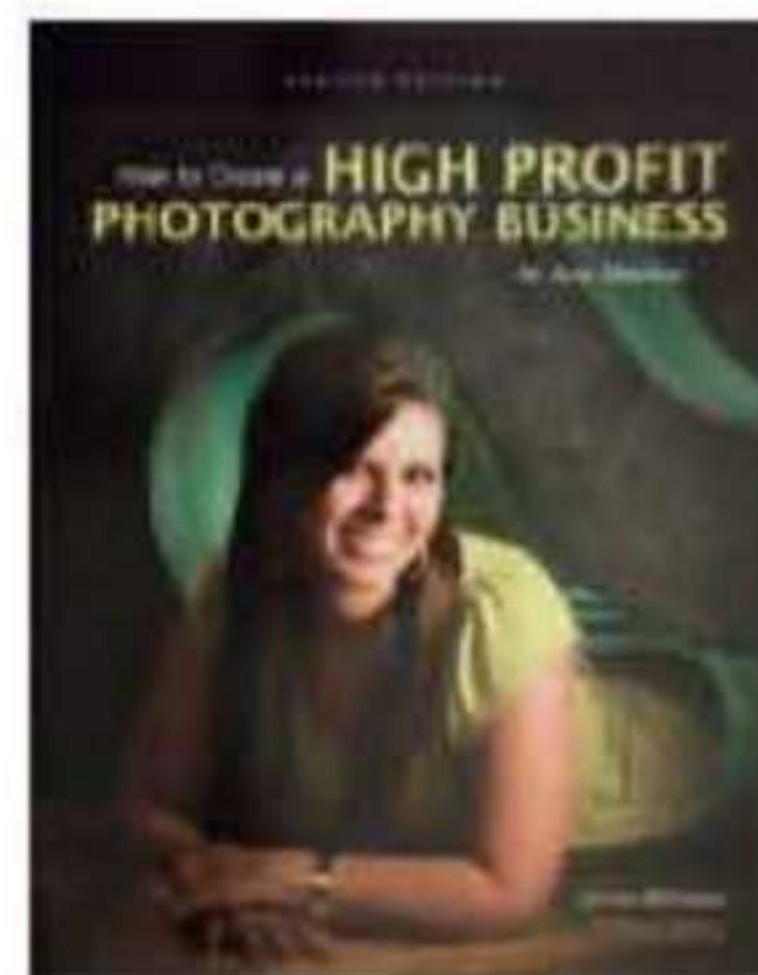
<http://streetphotographerblog.wordpress.com>

THIS site, as the name suggests, is concerned with the ever-present genre of street photography. However, the difference here is that visitors to the site are able to submit their own work for consideration and potentially have it featured for one week. Each photographer has a short biography and a selection of images, while a comments section at the bottom of each post means that viewers are able to leave their impressions and

advice. Unsurprisingly, it's a bit of mixed bag, with some featured photographers being a little more successful in their endeavours than others. One who stands out is Alessio Coghe, who compares photography to jazz – both thrive on improvisation and spontaneity. Another is Thea De Leon, who is based in the Philippines. But, of course, if you're not impressed by anything you see then there's always the option to submit your own work.

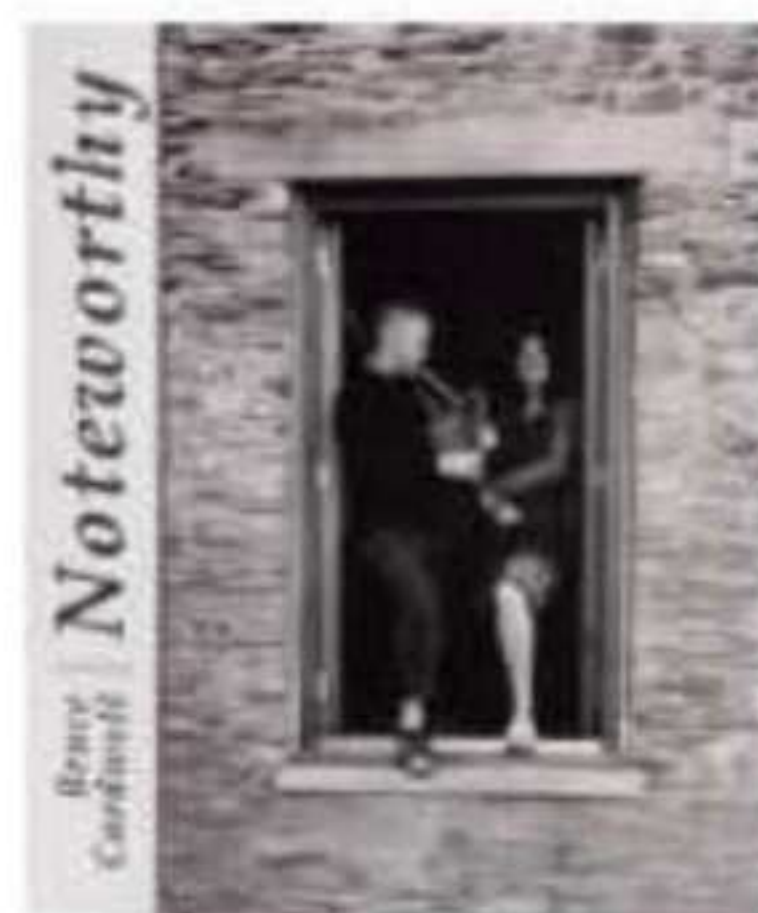
CONDENSED READING

A round-up of the latest photography books on the market

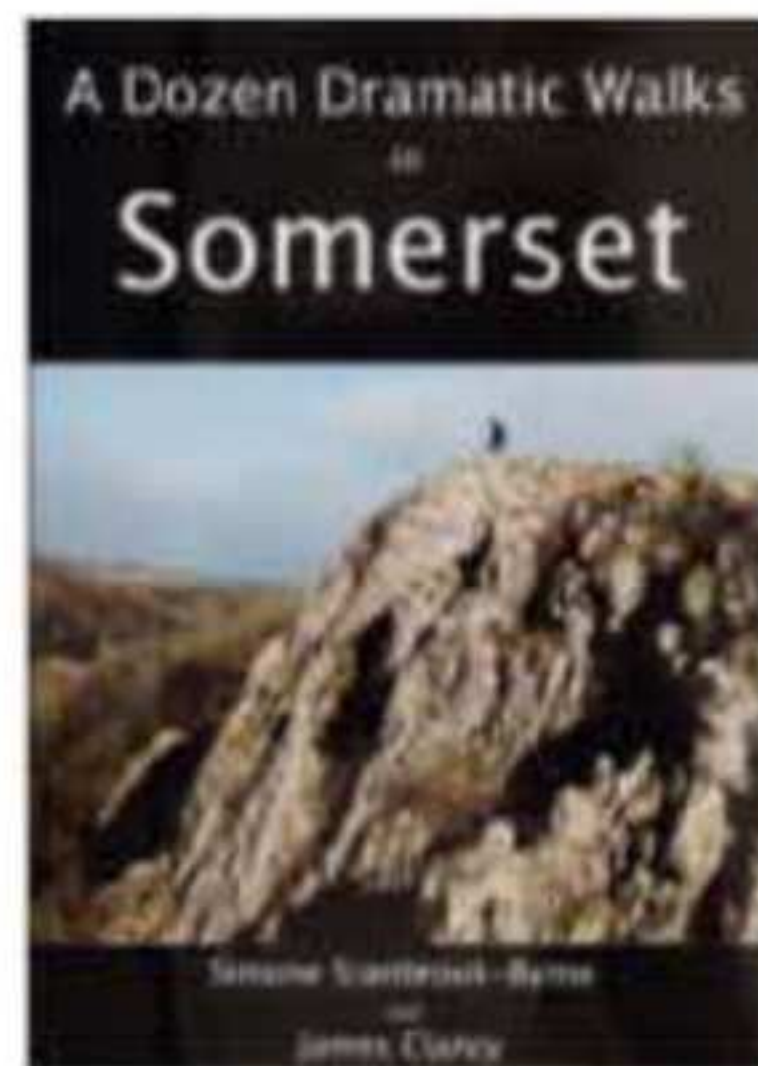


● HOW TO CREATE A HIGH PROFIT PHOTOGRAPHY BUSINESS IN ANY MARKET

by James Williams, £24.99 Photography and business are always going to be difficult subjects to bring together in one accessible and practical book and, unfortunately, this doesn't quite do it. The book attempts to navigate through the choppy waters, but it's difficult not to feel that some things are being skimmed over.

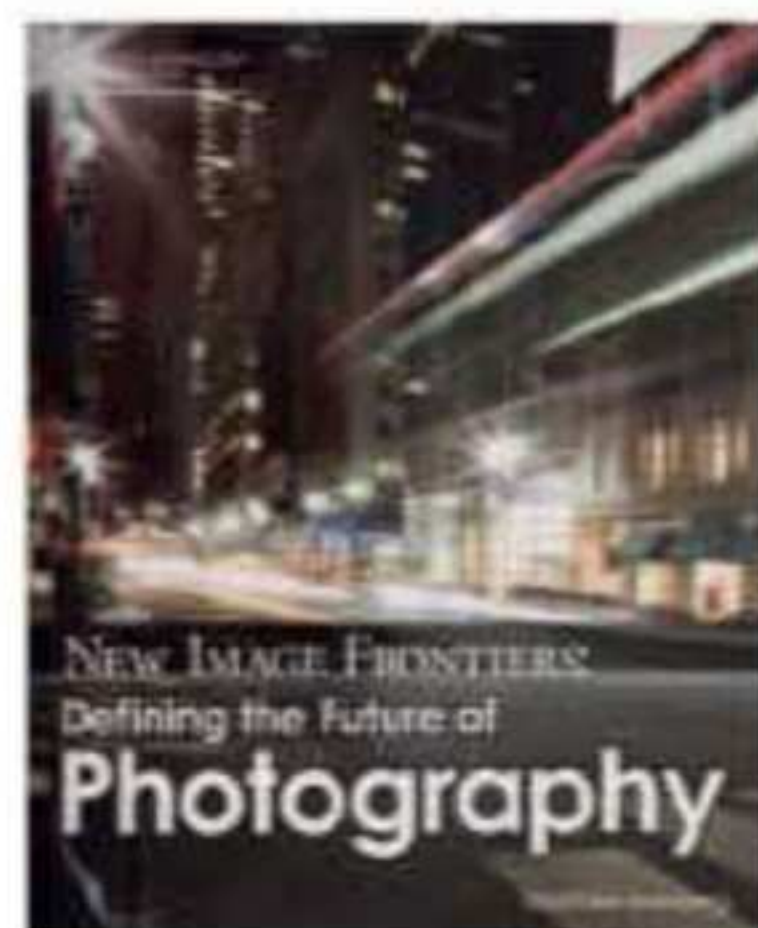


● **NOTEWORTHY** by Bruce Cardwell, £14.99 This book documents the thriving scene of acoustic musicians throughout Wales. It's a specialist subject and one most likely to appeal to those with an interest in the genre, but still, it's difficult not to be drawn in and intrigued by what you read.



● A DOZEN DRAMATIC WALKS IN SOMERSET

by Simone Stanbrook-Byrne and James Clancy, £5.99 Text-heavy it may be, but this book is a nice little guide to Somerset. While there's not a whole lot concerning photography, there's enough material to get you grabbing your camera and pulling on your walking boots. The information is thorough, accessible and just small enough to fit in your pocket.



● NEW IMAGE FRONTIERS: DEFINING THE FUTURE OF PHOTOGRAPHY

by Matthew Bamberg, £20.99 Matthew Bamberg attempts the unenviable task of revealing the past, present and future trends in photography. He explores the advances in software and hardware, and includes several interviews with professional photographers. The risk, of course, is that much of the information contained within will age quickly, but for now it's a pretty decent resource.

Letters

Share your views and opinions with fellow AP readers every week

LETTER OF THE WEEK

Wins a 20-roll pack of 36-exposure Fujifilm Superia ISO 200 35mm film or a Fujifilm 4GB media card*



FUJIFILM

FROWN TECHNOLOGY

My friend has a digital compact camera that refuses to work unless it detects a smile. But what a waste smile technology would have been a few years ago when I used to watch out for celebrities when out and about shooting pictures. In 1974, I encountered Steve Harley of Cockney Rebel outside Newcastle Mayfair ballroom. I motioned with my camera that I'd like to take his picture; he in turn motioned with two fingers that he didn't want me to. I saw fellow Geordie Jimmy Nail in Newcastle and attempted a shot. Jimmy's sour expression on seeing my Olympus OM-1n would have caused a smile-technology camera to self-implode. And me a brickie, too – just like his character Oz in *Auf Wiedersehen Pet*. Most memorable of all was while on a visit to London, I spied the great photographer David Bailey. I called, 'Hello, Bailey,' and gestured that I'd like to take his picture. He responded with a scowl that would have stopped a charging elephant. He of all people should have responded with a polite smile to someone pointing a camera at him. So much for his cheery cockney image!

My three beautiful grandsons, on the other hand, would have a smile-technology camera (if I owned one) clicking like a pair of knitting needles. Granted, today's climate of suspicion and paranoia isn't likely to evoke many smiles for anyone using a camera. So perhaps there's a niche in the market – and a subsequent fortune to be made – for the first manufacturer to equip its cameras with scowl technology instead.

Mick Bidewell, Tyne & Wear

*IN A CHOICE OF COMPACTFLASH, SD OR MEMORY STICK

Write to...

'Letters' at the usual AP address (see page 3) fax to 020 3148 8130 or email to amateur photographer @dpcmedia.com

*Please indicate whether you would like to receive Fujifilm film or a memory card (please state type preferred) and include your full postal address

Backchat

Send your thoughts or views (about 500 words) to 'Backchat' at the usual AP address (see page 3). A fee of £50 will be paid on publication

But all this time I still hankered after Olympus features, so recently, as some of the early Pen E-P1s have become available at greatly discounted prices, I acquired one, trading in my E-420 kit. Fantastic! As well as the neat 17mm Zuiko optic on the Pen, it works brilliantly with all my other lenses.

True, the four thirds sensor is smaller than the APS-C format used in other CSCs, but the flexibility offered by a common standard between two major manufacturers, plus adapters for many older lenses, is pretty hard to beat.

Adrian Johnson, Surrey

WEDDING DAY BOOST

It's not very often that I get to gauge my photographic prowess against the torrent of published material in the media. The recent royal wedding, though, has given me renewed enthusiasm for my own creativity against what I can only describe as the lacklustre imagery presented in the press of Kate and William's nuptials.

As I flicked through the broadsheets the day after the event, there were far too many images that had no depth of field, failed to follow the Rule of Thirds or disregarded the background – I was amused by many of the blunders. If these were my photographs of a wedding, I would be disappointed to say the least, especially given that most of the press photographers would have had equipment to hand that I could only dream of.

So I toast to you, Kate and William. You put on a show that demonstrated I have learned something about photography and presentation over the past few years. At best, I might even be allowed an opportunity to muscle in on a profession I would be happy to embrace.

Byron Lewis, South Glamorgan

MAJOR MARK-UP

I recently fulfilled an ambition and went full-frame. To fund my purchase, I had to trade in my old cropped-sensor body and lenses to the well-known and respected independent dealer that I was to buy my new kit from. Prior to this, I researched second-hand prices on the internet, both private and retail, to get an idea about how much my kit would be worth – although I knew I would not get quite this amount owing to the retailer's mark-up. Imagine my disappointment, then, when I was offered only a fraction of what I had expected. This was compounded when I looked at the retailer's website a few days later and noticed that the body was on sale for twice what I had been given for it in part-exchange (£350–£700).

We are living in tough times, so I have to wonder whether a mark-up of that magnitude is really necessary. On a previous occasion I had been extremely happy with the trade-in price for a camera body at the same retailer. We are not all made of money and I feel that this sort of attitude serves only to exclude the humble limited-income amateur from making purchases at such dealers when we should perhaps be encouraging them. I just wish I had used the small independent shop in Great

FAVOURING FOUR THIRDS

In all the excitement about compact system cameras (CSCs), it is worth bearing in mind the range and flexibility that micro four thirds, the original digital compact system, offers.

Some time before CSCs became available, I was impressed with the relatively small size of four thirds cameras and acquired an Olympus E-420. Later I considered

an Olympus digital Pen. However, when Panasonic introduced its Lumix DMC-GF1 with f/1.7 lens, it seemed that in size and capability we were back to 35mm! Over time I invested in the camera and lenses, including an ex-OM-1 50mm f/1.8 optic for a song (great for portraits) and a rather more expensive Lumix Leica 45mm and Lumix 14–140mm zoom.

What The Duck



A BREATH OF FRESH AIR

What a breath of fresh air Bob Newman's article on the death of ISO was (AP 30 April). How interesting, too, to see a real breakthrough come in enthusiast-level cameras – the top-end DSLRs have hardly changed in the past couple of years.

Our best data, and therefore image quality, will always come from an exposure that is as near to clipping point as possible. In that way all the less bright parts of the image will be recorded down to the (ever-diminishing) noise floor. The photographer then has the best starting point for their own interpretation – high key, saturated, monochrome, standard density for normal prints, and so on.

Now that live view is commonplace, I hope we can have accurate estimation and control of highlight clipping – the only important measure we need. Professional video has had this for years with an option for clipped highlights flashing or showing as zebra stripes in the viewfinder. The aperture and shutter speed can then be altered as required until the clipping is as desired; I might, for example, want to allow small groups of pixels to clip with the thousands of sparkles on a lake, but not want any clipping in a bright cloudy sky. At the moment most DSLRs require the taking of a test shot before we can then peer at the bottom right of a too-small histogram, then estimate the overloading or available

headroom, adjust exposure and try again. It's called trial and error and it is a bit stone-age, to be honest?

To finish on a mini-moan, why can't we just be given sensor sizes in millimetres? I'm sure that manufacturers must still use reciprocals in inches for the same reason that mobile phones have a thousand tariffs – to deter baffled punters from making comparisons.

John Reed, North Yorkshire

WHAT NEXT?

Professor Newman's article on the idea of ISO as an outdated function (AP 30 April) is interesting, but I've been around long enough to remember 'universal' speed films. The theory was that you developed differently according to how you'd exposed the film, and didn't need slow, medium and fast films any more. In practice, there is a good reason that Ilford FP4 and Kodak Tri-X are still available, and universal films aren't!

The other thing is that (like many a technological advance), I think there's a bit missing from the article. That is, just how do you process your images to achieve the effect Professor Newman is talking about? What do you have to do?

Part of it, I think I understand, is that you have to work with raw files, not processed JPEGs. My experience with earlier Sony cameras suggests that this isn't all there is to it, though. I admit that I'm not a digital expert, so I may be missing something. Can we have a follow-up dealing with the practicalities, please? Until I've read it, tried it, understood it and got it right, I will keep on with the FP4 and the old Contax RTS. Just in case...

John Duder, West Midlands

The theory only holds true with this new Sony sensor, John, and yes, the process involves shooting raw and using exposure, shadows and highlight sliders to perfect the brightness of the image. Any raw-conversion software should work – Damien Demolder, Editor

Dunmow referred to by Dr John Cartwright in AP 30 April.

Name and address supplied

The problem with selling your kit to a retailer is that they have costs in buying and reselling that item. As you say, the fact that you won't get the full value is inevitable, but the offer should be reasonable. Remember, though, if you think the deal isn't fair you can walk away and sell your kit for more via the classified ads in the back of AP – Damien Demolder, Editor

A DIFFICULT YEAR

In AP 30 April, Roger Hicks reflected on the late Geoffrey Crawley once asking him, 'Can you imagine giving up photography?' In 2005, I suffered a frozen shoulder. As it was my right one and I'm right-handed, using

a camera became impossible. Movement was agony, and I quickly gave up my initial clumsy attempts to use my left hand. I was, effectively, a one-armed photographer and it made me appreciate the problems disabled photographers face.

I am not usually a pessimistic person, but during this period of almost a year I feared I might have to give up photography altogether. There is no other pastime that comes close in terms of joy and exhilaration. Finally, out of sheer frustration, I got my wife to fix my old Pentax ME Super to my tripod and began taking pictures using just my left arm – and I surprised myself at how adept I became. When I regained full use of my right arm it was like winning the lottery. But to the thousands of disabled photographers out there for whom taking pictures is an everyday challenge, I respectfully tip my hat.

Thomas Cave, Tyne & Wear

BACK CHAT

Reader David Askham considers how to deal with the lack of equipment in the wake of the Japanese tsunami

THE TSUNAMI and earthquakes that took place in Japan in March have dealt a devastating blow, and the economic and human costs have yet to be calculated. Thousands of lives were lost and one estimate puts the economic cost as approaching \$309 billion, which would make it the most expensive natural disaster ever. We in the West can hardly comprehend this tragedy.

AP reported the impact on the Japanese photographic industries; many of the worst affected were located in the prosperous north-eastern region, north of Tokyo. All the famous Japanese brands appear to have been impacted, including Canon, Nikon, Panasonic, Sony, Hoya, Pentax, Fujifilm, Sigma and Epson. A severely damaged nuclear power station prompted widespread evacuation of the local population to escape radiation. So even if some factories survived this catastrophe, workers were unable to resume production. Those factories that escaped serious damage have suffered because of widespread infrastructure degradation, impaired communications and disrupted power supplies. The reliance on specialist parts manufactured within Japan is also affecting assembly plants in the rest of Asia. So what does this mean for the amateur photographer?

Progressively, we will see a reduction in stocks of new equipment from Asia. I have been waiting for a spare battery for a new DSLR and have had to settle for an alternative by Hähnel. Shortages will lead to inflated prices and a reluctance to offer discounts and rebates of existing lines.

For very different reasons Leica lenses have been in very short supply globally for about two years. A mint used 50mm Noctilux optic is currently offered for sale at £8,000, a premium of about £1,000 on the list price! New Leica owners of M9 digital rangefinders encounter considerable difficulty finding new or even mint used lenses for their new camera bodies. Leica seriously underestimated the demand for this highly successful camera and could not quickly expand the manufacture of hand-assembled precision lenses to match actual demand. Established Leica users are luckier, but others are forced to consider using older lenses, some up to 50 years old. Many owners appreciate their classical character. So maybe all amateur photographers should consider seeking good samples of older lenses to tide them over the famine.

Another palliative is to enjoy ownership of existing cameras and lenses for longer, taking care of equipment to avoid the need for repairs. A whole generation has grown used to living in a 'throw-away' society. Maybe Japan can encourage us to cherish what we have and to exploit, to the full, the potential of our photographic equipment. Dust off long-forgotten photographic treasures and give them a new lease of life. Now that could be the perfect cure for frustrated pixel counters. Then one day new stock will arrive to tempt us once again!

PHOTO INSIGHT

Cathal McNaughton recounts how he captured this dramatic image of a policeman and baton at the G8 Summit protests in 2005

**BRINGING
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IN FEBRUARY'S *Photo Insight* (AP 5 February), I wrote about an image of a protester at the G8 Summit in Gleneagles in Auchterarder, Perth & Kinross, in July 2005. The image below was also taken at the summit, but during demonstrations in Edinburgh the day before the meeting started. I was covering the troubles that had broken out for a news agency.

The protests were organised by seasoned protesters who were prepared to take risks to cause maximum disruption. The demonstrators kept moving to different parts of the city in an attempt to stretch the police forces and keep them on their toes. We [myself and the other photographers] could work out where the trouble was likely to break out, so it was a case of following them as they moved from one location to another.

As you can imagine, the atmosphere was quite tense. Thousands of police officers

were present to prevent the protests getting out of control. This day was especially tense and I took several other images of riot police chasing protesters. There were many stand-offs and clashes across the city.

We found one spot where there was trouble. A group of police officers had chased some protesters into the gardens on Princes Street and the demonstrators surrounded them. The police had accidentally cut themselves off from their colleagues and things turned quite nasty. People started throwing bins and other debris, and uprooting anything that could be used to attack the police. You can see an upturned bin in the bottom right-hand corner and clusters of uprooted flowers scattered on the ground.

Events had been kicking off for a few minutes and I'd already taken a few shots of a protester throwing a bin at another



To take part in one of our free street photography masterclasses with Cathal, send an email with your name, address, telephone number and a couple of sentences about your photographic interests and experience to appicturedesk@ipcmedia.com

policeman. The policeman in the centre is holding another policeman's hat – his colleague had been knocked over and his hat had fallen off. He was trying to protect his other colleagues who had been cornered. You can see some of them in the background. I was right in the middle of the action – I had to be on this occasion. There were railings around the gardens, so I had to be inside the enclosed area to get the shots I wanted. I would have been quite close to this policeman when photographing him. He reacted to me taking pictures and what was happening round him, and charged at me with his baton. I managed to stand my ground long enough to get this shot and then I made a hasty exit.

When photographing an event like this, where there is so much going on, you have to remain calm and not run around like a headless chicken. If you don't, you'll end up photographing everything and nothing, and

won't come back with any good pictures. You have to pick your moments carefully. I can't stress enough how important it is to be aware of your surroundings. Know what is happening around you at all times as safety is paramount. Don't hang around and risk getting into danger for danger's sake. Take the picture and move on. The situation will be developing around you, so it's important not to be static.

I used a 16–35mm lens on my Canon ESO-1D Mark II camera. I always carry two bodies with me with different lenses – a wide lens and a long lens. Most of the time I use manual settings and keep an eye on my exposure, adjusting the settings as necessary. Over the years I've developed the ability to know whether to tweak my exposure by 1 or 2 stops, depending on how the light changes, so it's instinctive now.

As you can never tell what's going to happen, it's difficult to plan the shots you

want to take in advance. My aim when working on any assignment is to make sure that no other photographer gets a better picture than I do and to tell the story – whatever the story is that day.

Not everyone is cut out for this sort of photography and you have to know what your limitations are. Sometimes you have to put yourself in uncomfortable situations to get the pictures you want – it's not always going to be easy. However, you have to bear in mind that if you go to demonstrations or protests where there is heightened tension, there is the potential you could come to harm. Photographing at events like this is not something that should be undertaken lightly, and while I'm not saying don't do it, you have to be aware of the dangers. On the flip side, while you need to employ a degree of caution, if you think about what you're doing for too long you'll miss the picture, so it's a question of judgement. **AP**

Cathal McNaughton
was talking to
Gemma Padley



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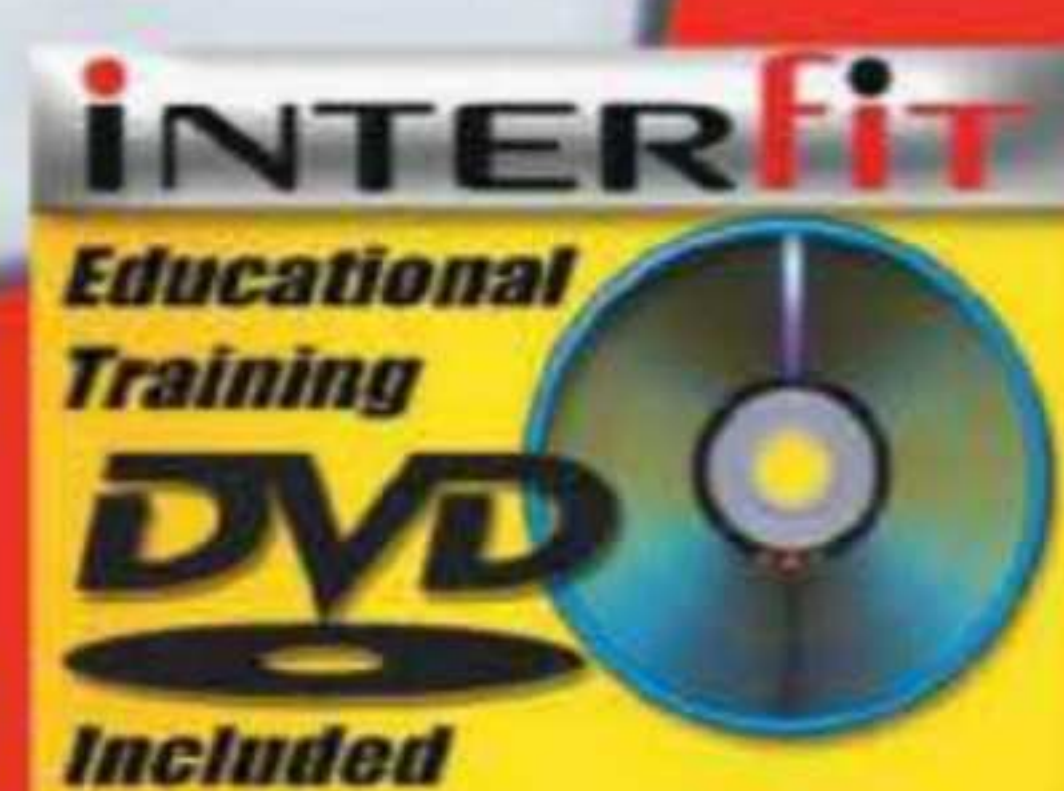


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Need to know

How to get there

The key road links are the A55 from the North of England and Scotland, the A5 from the Midlands and South of England, the A470 from South Wales and the A5 (Holyhead) from Ireland via the ferry. There is access to Snowdonia by rail and plenty of coach services running from many major UK cities.

Where to stay

If you're looking to stay around the north coast, both the Manor Hotel and Adcote House in Llandudno offer affordable rooms. If your stay is focused around mid-Snowdonia, the Cae Du Guest House and Ty Clwb in Ffestiniog offer reasonable rates. Hotels, such as the Britannia Inn and Cartref Guest House, are a little more pricey in the south, but still affordable. Visit www.snowdonia-wales.net for more details.

Where to eat

Snowdonia has a diverse range of eateries, all of which are easy to reach. If you fancy some fine dining there's the Portmeirion Hotel and Castell Deudraeth, Rhiwafallen and Ty'n Rhos near Caernarfon, Palé Hall near Bala and the Castle Hotel in Conwy. Trendy bistros and country inns are also numerous, such as Dylanwad Da in Dolgellau, Venetia in Abersoch, the Groes Inn near Conwy and Amser Da at Llanrwst. There are also traditional tearooms such as the National Trust's Penrhyn Castle, Bangor, or the homemade cakes, scones and jams at Dolfrwynog Tea Garden near Dolgellau.

Don't miss

The Commonwealth Mountain and Ultra Distance Running Championships, North Wales, will be held from 23-25 September 2011. The event will be hosted in three North-west Wales locations, at Llandudno, Llanberis (Snowdon) and Newborough Forest, Anglesey. The combined events are mountain races, ultra-distance races (24-hour event) and trail running (50km+ off-road).

AP's guide to Britain's best photo locations.
This week... **Snowdonia**

INSIDER KNOWLEDGE

Stephen Lewis



Age 51
Favourite locations

Western Isles in Scotland and Yellowstone National Park in the USA

Favourite photographers Eliot Porter, Galen Rowell, Joe Cornish

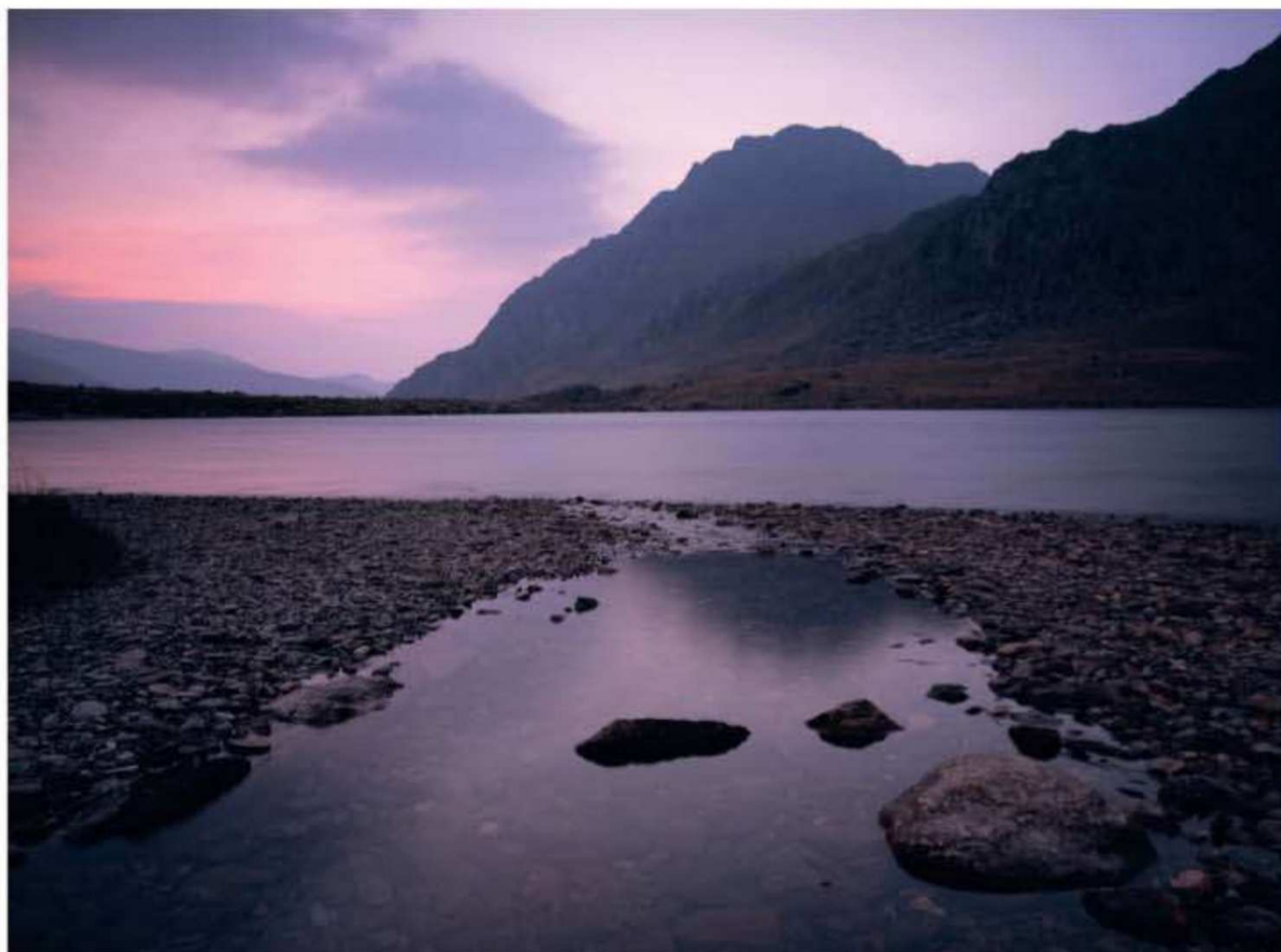
Website www.landscapesofwales.co.uk

SNOWDONIA is a location that rewards repeated visits. One of the most appealing aspects of the environment is the fact that even though you're faced with 3,000ft (900m) high mountains, as well as huge lakes and rivers, it's still a location that feels incredibly intimate. It offers an abundance of textures, colours and contrasts. Snowdonia is a goldmine of opportunity.

With regards to landscape photography, the secret lies in the intricate details and textures. However, it's important to put those things within the context of the environment.

It's crucial that the background and foreground work together to reveal the bigger picture of the landscape.

The most appealing light to shoot in is dawn light. It offers the most dramatic lighting of the day. But there are those occasions when the location and lighting don't always fit together. Sometimes the photographer just has to make a note for future reference and walk away. That level of patience is crucial. Photography is a waiting game. It's incredibly rare that you get the shot you want the first time around.



Autumn dawn

Ebony RW45, Fujichrome Provia 100F, Sekonic L-508 spot meter, polarising filter, 2-stop neutral density filter, tripod



I like to explore shape and texture, and in this image you see what I like to call a 'loose composition'. The image hangs together, but it's not immediately obvious why. If you look carefully you can see that the mountain is echoed in the shape of the stream in the foreground. Then in the stream there's an inverted reflection of the mountain that works in the opposite

direction. These three elements form the skeleton of the image from which everything else hangs. I've used a half-polarising technique, which means that rather than turning the polarising filter all the way around to the correct position I've turned it around just enough to not only reveal the detail of the stones and pebbles at the bottom of the stream but also to keep the reflection of the mountain and sky.

Storm clearing

Mamiya RB67, Fujichrome Provia 100F, graduated filter, Sekonic L-508 spot meter, tripod

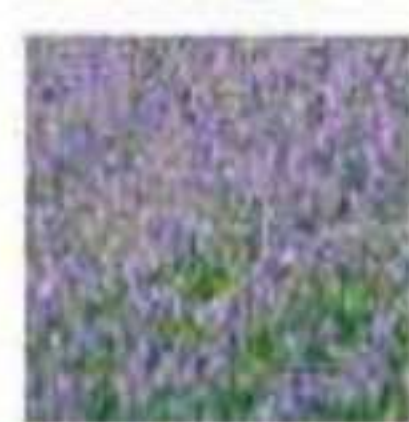


There was a snowstorm approaching from the west while I was shooting at this location.

It was hovering for a while over Crib Goch. Despite the bit of blue sky you can see, the conditions were actually pretty dark. However, I really enjoyed the drama of the experience. There was an underlying tension throughout the whole thing. The ground you see in the shot is actually a frozen pool, and I found the light reflecting off the surface particularly striking. Another thing I like is the warm foreground of the grass sitting side by side against the cool blue and grey of the background. That contrast of textures and colours is something I enjoy exploring in a lot of my images. Using a spot meter really helps you to understand how different tones work together, and how highlights and shadows balance within your photographs.

Spring

Ebony RW45, Fujichrome Provia 100F, Sekonic L-508 spot meter, polariser, tripod



Finding the bluebells here was a bit of a surprise because they don't usually grow on

open hillsides – they're normally a woodland flower. One of the difficult things about landscape photography is that many locations can be quite chaotic and the human brain doesn't tend to like chaos. It tries to look for balance and equilibrium. That's where it becomes important to frame a successful composition. The problem is you can sometimes overcompensate by putting your photograph into a compositional straightjacket. A bit of chaos can actually be an attractive quality. This image is another example of a loose composition, where you discover that some of the elements are helping the overall photograph to hang together. Examples are the break in the trees leading to the dip in the mountain and the tree on the left against the dark hillside

Winter solstice

Mamiya RB67, Fujichrome Provia 100F, graduated filter, 2-stop neutral density filter, Sekonic L-508 spot meter, tripod



When I first visited this location I was taken with the effect of the shadow line from the mountains

behind me. The image was shot just as the sun was coming up over the horizon. Over the years I've had six or seven attempts at taking this shot. Then, in 2004, I went back and it was one of those rare occasions where the light and locations lined up in perfect harmony giving me the shot I've always wanted. Sunrise was at about 8.15am and I got there an hour before to set up. I had to put a torch on the floor just ahead of the camera to prefocus. When you use a large-format camera, you can no longer see through the lens once the film is loaded. In that time the shadow could have moved several feet. I put the graduated filter on the lens and adjusted it to where I thought the shadow would fall at the time of pressing the shutter. Luckily, it all lined up perfectly.

Shadow

Ebony RW45, Fujichrome Provia 100F, Sekonic L-508 spot meter, tripod



This is one of my more straightforward shots. I arrived at the location for sunrise

and noticed that the shadows of the clouds were moving across the landscape. I positioned myself so the tree in the foreground was against the dark S-shaped lake in the background, which ensured it stood out. I waited for the shadow to fall behind the tree and tripped the shutter. I think this illustrates that the decisive moment is just as important in landscapes. The concept isn't exclusive to reportage and street photography.

Last light

Ebony RW45, Fujichrome Provia 100F, Sekonic L-508 spot meter, 5x grad filter, tripod



When I researched this old slate mill online, all the shots I found had been taken of the

front of the mill against an old bridge and small stream. When I went there to have a look I discovered some slate tips at the back of the building. I think it's this detail that gives the shot a narrative context. It identifies the location and dilapidated structure as a slate mill. The problem I had was that I had to wait for the right time of day and year to get the correct light. This was due to the direction the building was facing. I had to revisit the location in the last week of June and first week of July to make sure the sun was shining on the building exactly as I wanted it.

Fairy Glen

Mamiya RB67, Fujichrome Provia 100F, polariser, Sekonic L-508 spot meter, tripod



Fairy Glen is an area where the Conway River cuts through some soft rock and a slot canyon.

On a summer's day it is a great place to be, but the optimum time to shoot here is in the spring when the buds are just starting to appear on the trees hanging over the drop. The light streams through and illuminates the sides of the rocks and allows some beautiful reflections to appear on the surface of the water. Without those reflections the river would appear as a big dark shape. It's the reflections that provide the balance in the image. The slow shutter was a necessity because of the light, but it also meant that the water appeared quite glassy, which was important for the reflections. I'm not a big fan of the water looking like mist or fog. I like water to look like water.

INSIDER KNOWLEDGE
Crib Goch is one of the wettest spots in the UK, with an average rainfall of 4,473mm a year

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ALL PHOTOGRAPHS © STEPHEN LEWIS



A black and white photograph of a city at the foot of mountains under a dramatic, cloudy sky. The city is densely packed with buildings and trees, stretching across the foreground. In the background, a range of rugged mountains rises against a sky filled with large, textured clouds. The overall mood is dramatic and atmospheric.

Storm chaser

Landscape photographer **Mitch Dobrowner** has spent the past few years photographing the vast expanses of the south-west of America. Now he's turning his attention to something even more dramatic – storms. He talks to **Oliver Atwell**

**'Civilisation', Los
Angeles, California,
2009,**
Sony Cyber-shot
DSC-F828, 1/30sec
at f/2.2, ISO 64



Left: 'Funnel-Cornfield', Northfield, Minnesota, 2010
Canon EOS 5D Mark II, 24-105mm, 0.3secs at f/8, ISO 160

Right: 'Bear's Claw', Moorcroft, Wyoming, 2010
Canon EOS 5D Mark II, 24-105mm, 1.6secs at f/8, ISO 100



'I was using a lot of different chemicals and exposing under different types of light to see what would happen'

BY HIS own admission, Mitch Dobrowner was a bit of a hell-raiser in his youth while growing up in New York. After getting into more trouble than he cares to remember, he received an old Argus camera from his father who hoped it would give the young Mitch something on which to focus his energies.

'I was around 17 years old at the time,' says Mitch, from his home in Los Angeles. 'I worked hard to wrap my head around this new art form that had entered my life. Once I felt comfortable with it, I dropped out of college, set up a darkroom in my home and went to night school.'

It was during this period that Mitch became comfortable working with film.

'I was using a lot of different chemicals and exposing under different types of light just to see what would happen,' he says. 'It was this experimentation that allowed me to develop a good understanding of how

film, light and different types of cameras behave under various circumstances. I did a lot of landscapes around that time as well. That's where the seeds of my current work were planted.'

Once Mitch began devoting more of his time to photography, he was accepted onto an apprenticeship with Manhattan photographer Pete Turner, one of photography's pioneers in colour imagery. Following this, Mitch was offered a significant amount of money to develop his own work.

'A backer came out of the blue,' says Mitch. 'I was on a job photographing a company's products when they saw my work and offered me the money. They suggested that I put together a book or a show. At the time I was interested in images by black & white photographers like Ansel Adams and Minor White, so I ended up using the money to travel California. I pretty much lived in my car

Above: 'Goblin Valley', San Rafael Swell, Utah, 200,
Sony Cyber-shot DSC-R1, 30secs at f/5.6, ISO 160

for four years taking photographs. I also got engaged around that time, too.'

In 1982, Mitch put together an exhibition at the Canon gallery in Los Angeles and the show garnered some press attention. However, as Mitch found that all his time was taken up running a graphic design business with his wife and raising his three children, he decided to put down his camera for a few years.

'I didn't return to photography until 2006,' says Mitch. 'When I started to compile some more work I went to a gallery in California. I just wanted some feedback and they ended up giving me a show. Then various other galleries and publications started contacting me. That's when things really started to happen.'

DRAMATIC LANDSCAPES

When Mitch returned to photography he found himself drawn to the dramatic



BEAR'S CLAW

This shot, titled 'Bear's Claw (2010)', was taken in Moorcroft, Wyoming, a town that has a population of around 500 people. 'The storm you see did major damage to the town,' says

Mitch. 'When I shot that image it was published by an ornithology magazine. I'm not sure what my image has to do with birds, but they seemed to think it did. The magazine somehow ended up in the local beauty parlour of the town. If you look at the bottom right-hand corner you can see there's a house. One day I received an email

from the granddaughter of the woman who lived there. She was amazed that this photo existed. She asked if she could have a print so I sent her one. The grandmother ended up receiving it for Christmas. When things like that happen, it's really rewarding. It's an honour knowing that someone has your work hanging up in their home.'

ALL PHOTOGRAPHS © MITCH DO BROWNER



landscapes of the south-west of America. But what is it exactly that grabs him about these locations?

'They're otherworldly to me,' he says. 'When you visit a place like Goblin Valley in Utah (see opposite page), you immediately understand that there's a history. It took a long time for the elements to create the environment around you. Unless you're a geologist it can be a difficult concept to get your head around. I find it inspiring.'

Mitch is keen to point out that his images are not exactly what you would call snapshots. He can often spend days at a location waiting for the shot to present itself.

'If I'm shooting a landscape, I often have to devote a lot of time to capturing one image,' he says. 'Sometimes I can be out there for ten days being eaten alive by bugs. It's rare that I get an image on the first day. I'll generally go out in the freezing cold of the early morning, perhaps around

**Right: 'Monsoon',
Lordsburg, New
Mexico, 2010**

Canon EOS 5D
Mark II, 24-105mm,
0.8secs at f/8,
ISO 100





➔ 5am, and wait around until about 7pm for the image that I previsualised to appear in front of me.'

Mitch says that one of the most important things when going out on location is the ability to tune into the environment.

'It takes a little while to block out the rest of the world and focus my attention on the environment in front of me,' he says. 'Once I've achieved that, it's almost like the landscape realises I'm being serious. Then the magic starts to happen.'

After spending some time shooting landscapes, Mitch became intrigued by the notion of capturing images of storms. It seemed like a natural progression as he had always favoured shooting landscapes under moody and overcast skies.

'I always liked shooting under the worst weather that I could find,' he says. 'The light was so much more interesting to me. Plus, the elements are always shifting around you. You don't have that kind of spontaneity with

clear skies. When I first went out I had no idea what to expect.'

One of the first images that Mitch was able to capture was 'Mesocyclone', taken in Valentine, Nebraska, in 2009 (see opposite). 'The cyclone in that image is around 60,000ft [1,839m] high,' he says. 'The winds were somewhere near 60 miles an hour. It sat on a field rotating for around half an hour. I couldn't believe what I was seeing. It was unbelievably surreal. I travelled around 500 miles [800km] for that storm. I saw it create itself and mature into the monster in the photograph. Storms and tornados can sometimes die a swift death right after birth. This one struggled to stay alive as long as it could. It was an amazing sight.' Yet due to

Above: 'Arm of God', Galatia, Kansas, 2009
Sony Cyber-shot DSC-R1, 1/4sec at f/8, ISO 160

the unpredictable nature of storms, Mitch found himself having to adjust his methods of working. 'If I want to shoot a landscape, then I have a reasonable understanding of what the light and landscape will look like before I go out there,' he says. 'With storms, it's like all hell is breaking loose around you. There are clouds, wind, rain and hail to contend with.'

'It's a whole different way of shooting. I might step out of the van and have about 30 seconds to get my shot before I need to move on. It can be dangerous sometimes. It's very rare that I get an hour to hang around. It forces me to make fast decisions with regards to the exposure and composition of the image. That's particularly important if I've driven hundreds of miles to reach the storm circuit.'

SUPERCCELLS

While Mitch does shoot images of tornados, he finds himself more interested in what he

'With storms, it's like all hell is breaking loose around you. There are clouds, wind, rain and hail'



Right: 'Trees-Clouds', Texline, Texas, 2009

Sony Cyber-shot DCS-R1, 1.5secs at f/8, ISO 160



Below: 'Mesocyclone', Valentine, Nebraska, 2009

Sony Cyber-shot DCS-R1, 4secs at f/6.3, ISO 160



terms the 'motherships', or as they're more commonly known, supercells.

'A lot of the storms are only in Tornado Alley [generally defined as the area between the Rocky Mountains and Appalachian Mountains],' says Mitch. 'Those storms are violent and they move fast. As the jet streams [the fast-flowing, narrow air currents found in the atmosphere] move north towards the Dakotas, they rarely drop tornados. But it's actually the supercells that fascinate me. Supercells are essentially severe thunderstorms. They have form.'

Despite Mitch's eagerness to photograph storms, he admits that he knew little about meteorology when he began. 'It helps to visit the Storm Prediction Center website [www.spc.noaa.gov],' says Mitch. 'Over the past five years they've done an amazing job of compiling Doppler radar data that they've set up all over the United States. They've also created a lot of software that storm chasers can use to predict where storms

will hit. It basically ensures that you know where to be at least 24 hours before the storm strikes. When we go out on the road we have a lot of software and laptops to help us on our way.'

When Mitch says 'we,' he's referring to the party he travels with, which includes professional storm chaser Roger Hill, a man who can claim to have seen several hundred tornados and storms.

'Roger knows me and understands exactly what I want to see,' says Mitch. 'He'll always do his best to get us onto an interesting weather pattern or storm.'

'The whole party consists of around six to eight individuals. Sometimes I might be the only photographer. The rest could be

individuals who just want to experience the awesome power of nature.'

So can the pressure of getting the shot mean that Mitch misses the experience that is unfolding in front of him? 'There have been times when I've realised that I'm not enjoying the spectacle because I'm so busy attempting to set up the camera,' says Mitch. 'On those occasions I have to put the camera down. Sometimes it's OK just to appreciate the light, smells and sounds.'

BLACK & WHITE

Mitch uses a Canon EOS 5D Mark II to capture his images. 'The EOS 5D Mark II was the first digital SLR that I saw that had the resolution and quality that I was looking for,' he says. 'I also liked the live view, which made it a little easier to compose and preview all my shots. It's a very functional camera and one that I'm comfortable with. I've spent a lot of time experimenting with it and

'It's actually the supercells that fascinate me. Supercells are essentially severe thunderstorms'



➔ now treat it like an extension of my nervous system.

'I usually carry two lenses with me. They're a Canon EF Zoom 24-105mm f/4L IS USM and a Canon EF 70-200mm f/4L IS USM. I carry zoom lenses with me rather than primes, which have a fixed focal length, because they offer me the flexibility to compose.'

Working with such dramatic images requires some knowledge of image control through the use of settings and filters.

'In terms of the settings that I use, it's all manual,' says Mitch. 'If you rely on your camera, then the chances are you're going to walk away with an image that in no way represents what you went out there to capture. The more you understand exposure, the more confident you can be to get the shot you dreamed of.'

'With focus it can vary, although I'll often find myself using autofocus and then tweaking it manually by zooming in on live view and checking everything is sharp. I use a red, yellow and green filter. I also use a polariser. Using filters means that I can get the best shot I possibly can in those first stages rather than relying on Photoshop in post-processing. The better the initial capture, the better the final print will be.'

One of the most striking elements of Mitch's photography is his use of black & white. 'I've always loved black & white,' he says. 'I tried colour for a while when I started, but I found it boring. I see the world in colour



Top: 'Wall Cloud', Davidson, Wyoming, 2009

Sony Cyber-shot DSC-R1, 0.4secs at f/8, ISO 160

Above: 'Storm Over Field', Lake Poinset, South Dakota, 2010

Canon EOS 5D Mark II, 24-105mm 1sec at f/8, ISO 100

every day. I'm too used to seeing it. Black & white allows me to push my imagination. I actually use Ansel Adams' Zone System and apply it to digital imagery to visualise my photographs.'

Rather than shooting his images in colour and then converting them into black & white during post-processing, Mitch chooses to set his camera to black & white. 'I know that my images are going to end up in black & white so it's important that I see them in monochrome in the camera's live view. It means I can see how the filters that I use affect the images.'

When it comes to printing, Mitch feels that it's crucial to do as much as he can himself. 'I print everything myself,' he says. 'I have an Epson Stylus Pro 3800 and an Epson Stylus Pro 9800. For me, the process of

photography isn't complete until the final print is made. I can't imagine handing a digital file to someone else to print. That comes from my background of working with wet-darkroom processing.

'I think printing digitally is just as interesting as printing in a wet darkroom. A lot of people think that it's matter of sticking a file on your computer and pressing go. The reality is a lot more complex. You have to have as much knowledge while sitting in front of your computer as you do using chemicals.'

INTIMATE IMAGES

While Mitch's images are increasing in popularity, he maintains that his reasons for shooting are humble. 'I'm very lucky and grateful to be in the position I am right now,' he says. 'I have a couple of books coming out soon and have been exhibited in around ten solo shows in the past ten years. But at the end of the day it's not about money or success. These images are incredibly intimate to me. I'm creating them as a record of my experiences for my family. I made a vow to myself at the beginning that if I ever found myself out on location feeling under pressure to get a shot because I need to sell a print, then it was over for me. I just want to show how beautiful these places are. I intend to do that until the day I die.' **AP**

To see more of Mitch's images, visit his website at www.mitchdobrowner.com

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Ian Webb

Swansea **40pts**

Canon EOS 60D, 18-135mm, 1/200sec at f/7.1, ISO 100

♦ 'Taken from a rooftop, I was waiting for a pleasing composition or something interesting to happen when this man started jumping across the zebra crossing,' says Ian. 'I especially liked the early morning light and the way it cast great shadows across the street'

Judges say The judges were blown away by this image; everything comes together brilliantly. We love the shooting angle Ian has chosen, the geometrical lines and shapes, the position of the pedestrian, long shadows and beautiful light. Very well done!





Jose Souto

London **39pts**

Nikon D700, 35mm, 1/200sec at f/5.6, ISO 320

♦ Railway arch over Webber Street in Southwark, London, just before sunset

Judges say Jose took this image at just the 'right' moment. The rimlit cyclist is entering the arch and has been illuminated by the evening light. Jose has managed to retain detail in the shadows and highlights, and skilfully composed the scene to create a timeless image



Thomas Richards

Kent **38pts**

Canon EOS 7D, 15-85mm, 1/100sec at f/4.5, ISO 100

♦ Thomas took this image from a 10th floor flat in Abu Dhabi, UAE. A queue of cars has built up, caused by a set of traffic signals outside the frame. The high perspective allows the viewer to see lines, shapes, patterns and shadows that together create an unusual street image **Judges say** The perfectly spaced cars are almost too good to be true. They make this abstract, slightly unnerving image



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for amateur photographers

APOY Amateur Photographer OF THE YEAR COMPETITION

Round three

STREETS & WALKWAYS

The results are in for the third round of APOY. We had some fantastic entries, covering many subjects. Here we publish the top 30 images

Ian Webb, of Swansea, wins first place in our Streets and Walkways round of APOY 2011. Ian will receive a Canon EOS 60D and EF-S 17-85mm f/4-5.6 IS USM lens worth £1,349.99. The 18-million-pixel EOS 60D was voted AP's Product of the Year 2011. With its vari-angle LCD screen and advanced creative features, the EOS 60D can produce stunning stills or full HD movies. And when light levels fall, the EOS 60D offers an ISO range of up to 6400 that is expandable to 12,800 for those environments where using flash is undesirable. The lightweight and compact EF-S 17-85mm lens covers a 27-136 (35mm equivalent) range and features a 3-stop Image Stabilizer, giving the lens an effective maximum aperture of f/1.4-2.

Our second-placed winner is **Jose Souto** from London, who will receive Canon's 10-million-pixel PowerShot S95 and case, worth £399.

Thomas Richards of Kent finished third in the round and wins a PowerShot A3300 IS, worth £149. The 16-million-pixel A3300 IS has a 28mm wideangle 5x zoom lens.

THE 2011 LEADER BOARD

We're three rounds into this year's APOY contest and the competition is hotting up. With seven rounds to go there is everything to play for. We have been impressed by the range of interpretations of the themes and are seeing consistently excellent images from one round to the next. Last year's winner Sean Slevin retains pole position with 106 points, while Paul Whiting remains in second place. Simona Bonanno slips from third to sixth, while Lee Jeffries moves from sixth to third. Ricardo Alarcon is in fourth place.

1	Sean Slevin	106pts	6	Simona Bonanno	67pts
2	Paul Whiting	101pts	6	Salvatore Marrazzo	67pts
3	Lee Jeffries	76pts	7	Peter Kurdulija	66pts
4	Ricardo Alarcon	74pts	8	Stefan Gorbey	64pts
5	Neil Mansfield	70pts	8	Dragan Lapcevic	64pts

Canon



- 4 Warren Chrismas** London **37pts**
 Canon EOS 7D, 17-55mm, 1/640sec at f/9, ISO 100
 Into the light, San Francisco, USA **Judges say** With their backs to the camera, the silhouetted subjects possess a mysterious quality that caught the judges' attention



- 5 Ricardo Alarcon** Gloucestershire **37pts**
 Nikon D700, 24-70mm, 1/800sec at f/3.5, ISO 200
 Seattle's 5th Avenue **Judges say** The striding figure, his position in the frame and the way he is illuminated by the light all help to create a memorable, eye-catching image

- 6 Paul Broadbent** Lincolnshire **36pts**
 Canon T90, 90mm, Ilford HP4, ISO 1250
 In a hurry, Leeds shopping centre **Judges say** There is something very atmospheric about Paul's image that impressed the judges

- 7 Dragan Lapcevic** Serbia **36pts**
 Nikon D200, 18-200mm
 Sunlit street **Judges say** Sunlight catches these figures as they walk into the distance, providing a beautiful rimlight

- 8 Szandra Szedmák** Hungary **36pts**
 Canon EOS 40D, 17-85mm, 1/200sec at f/10, ISO 100
 Budapest in summer **Judges say** Reflected in a pool of water and bathed in golden light, this street scene has an emotive, impressionistic quality that the judges loved

- 9 Stefan Gorbey** Germany **36pts**
 Panasonic Lumix DMC-GF1, 45-200mm, 1/2000sec at f/5.6, ISO 200
 'Crossing' **Judges say** In his image of a bridge over the river Rhine, Stefan chose a vantage point to convey the difference in scale between the figure and the towering bridge

- 10 Paul Ruddock** Hertfordshire **35pts**
 Canon EOS 350D, 17-40mm, 1.6secs at f/18
 Walkway at the Netherlands Architecture Institute **Judges say** This image leapt out at the judges due to its bold use of colour

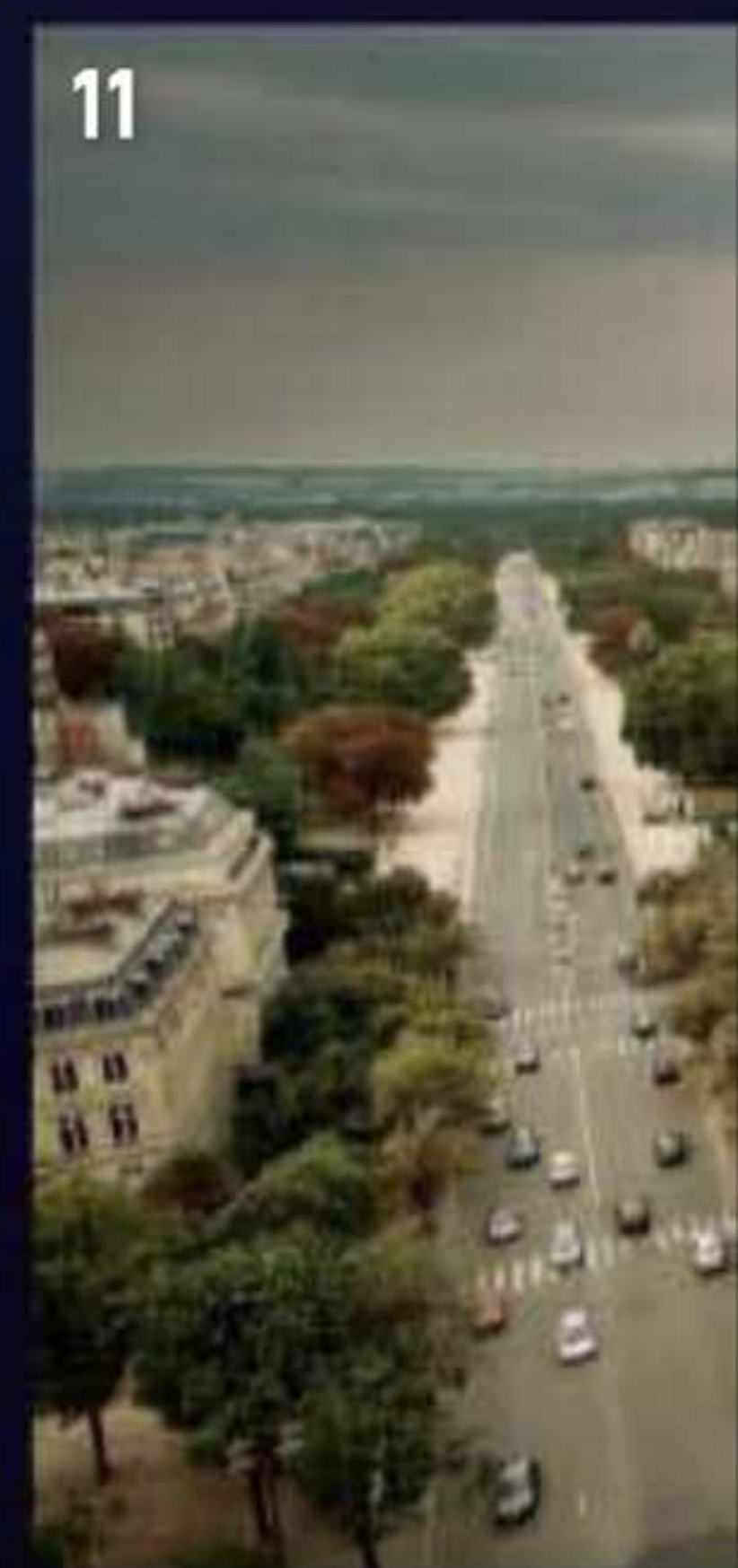
- 11 Jarrod Castaing** London **35pts**
 Canon EOS 5D, 17-40mm, 1/80sec at f/11, ISO 100
 'The streets of Paris' **Judges say** Shooting from a high viewpoint, Jarrod captures the sweeping streets below as they extend far into the distance

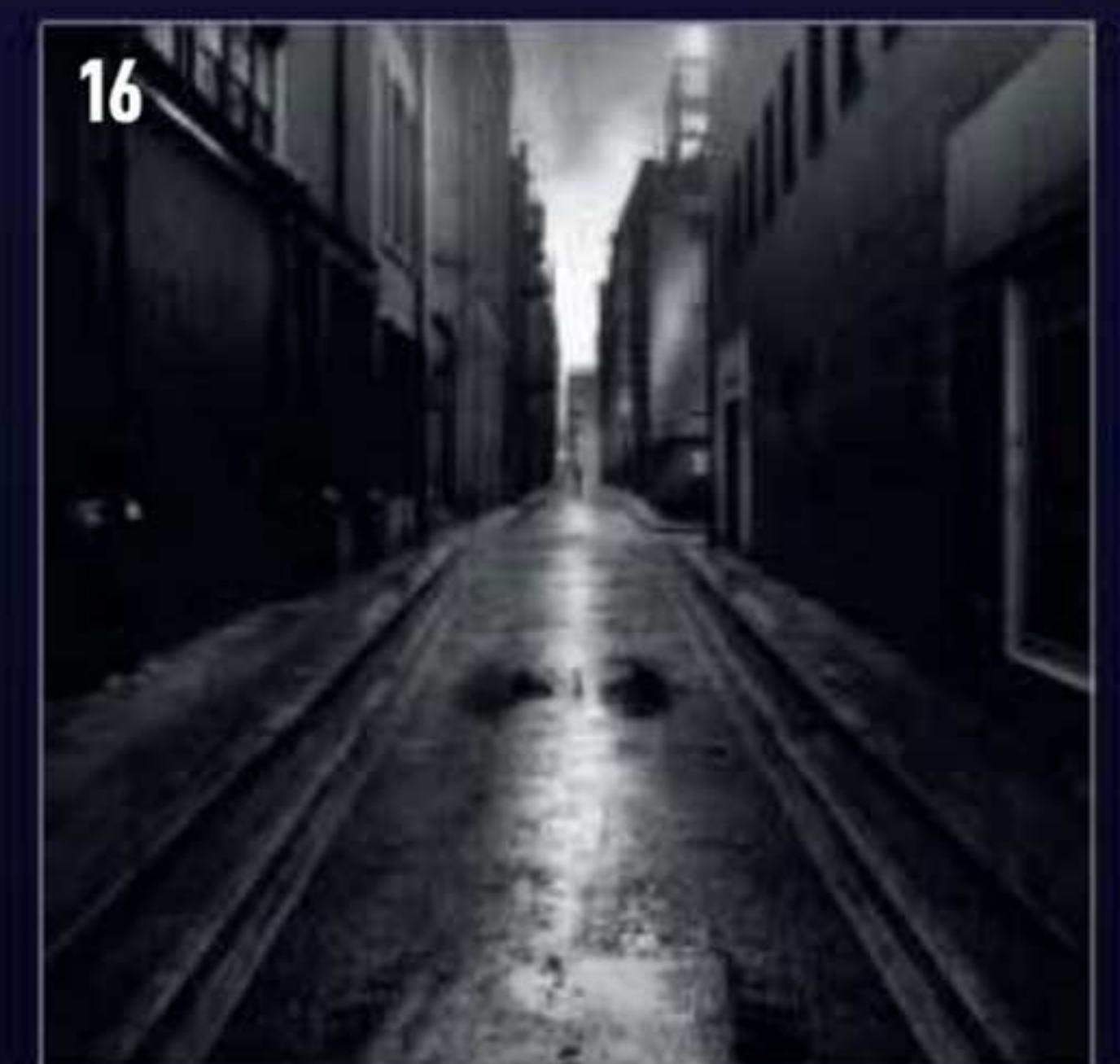
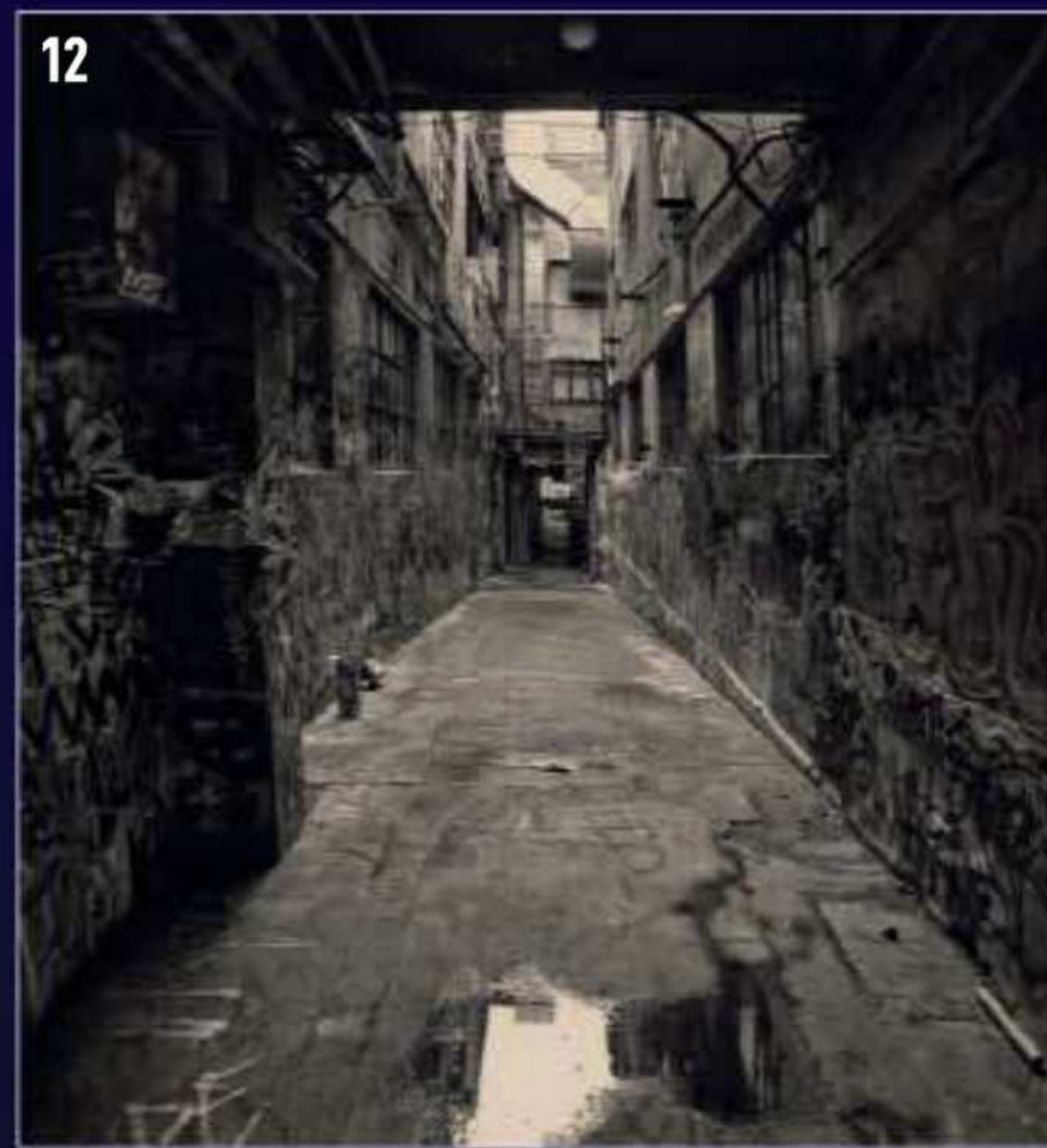
- 12 Peter Kurdulija** New Zealand **35pts**
 Canon PowerShot S90, 1/160sec at f/2, ISO 80
 New Zealand street **Judges say** Converging lines draw the eye into the scene and create an interesting perspective here



- 13 Salvatore Marrazzo** Italy **35pts**
 Canon EOS-1D Mark III, 16-35mm, 1/160sec at f/6.4, ISO 200
 The Augustus Gardens and Via Krupp pathway, Capri **Judges say** This vertigo-inducing shot has been photographed directly downwards, creating impact

- 14 Neil MacGregor** Glasgow **35pts**
 Pentax MX, 50mm, f/8, Fujichrome Velvia
 'After the rain'. Street lights reflected in a puddle on the cobbled streets in Prague, Czech Republic **Judges say** It's difficult to date this image – it has a wonderful timeless feel. It could be a Victorian street scene for all we know

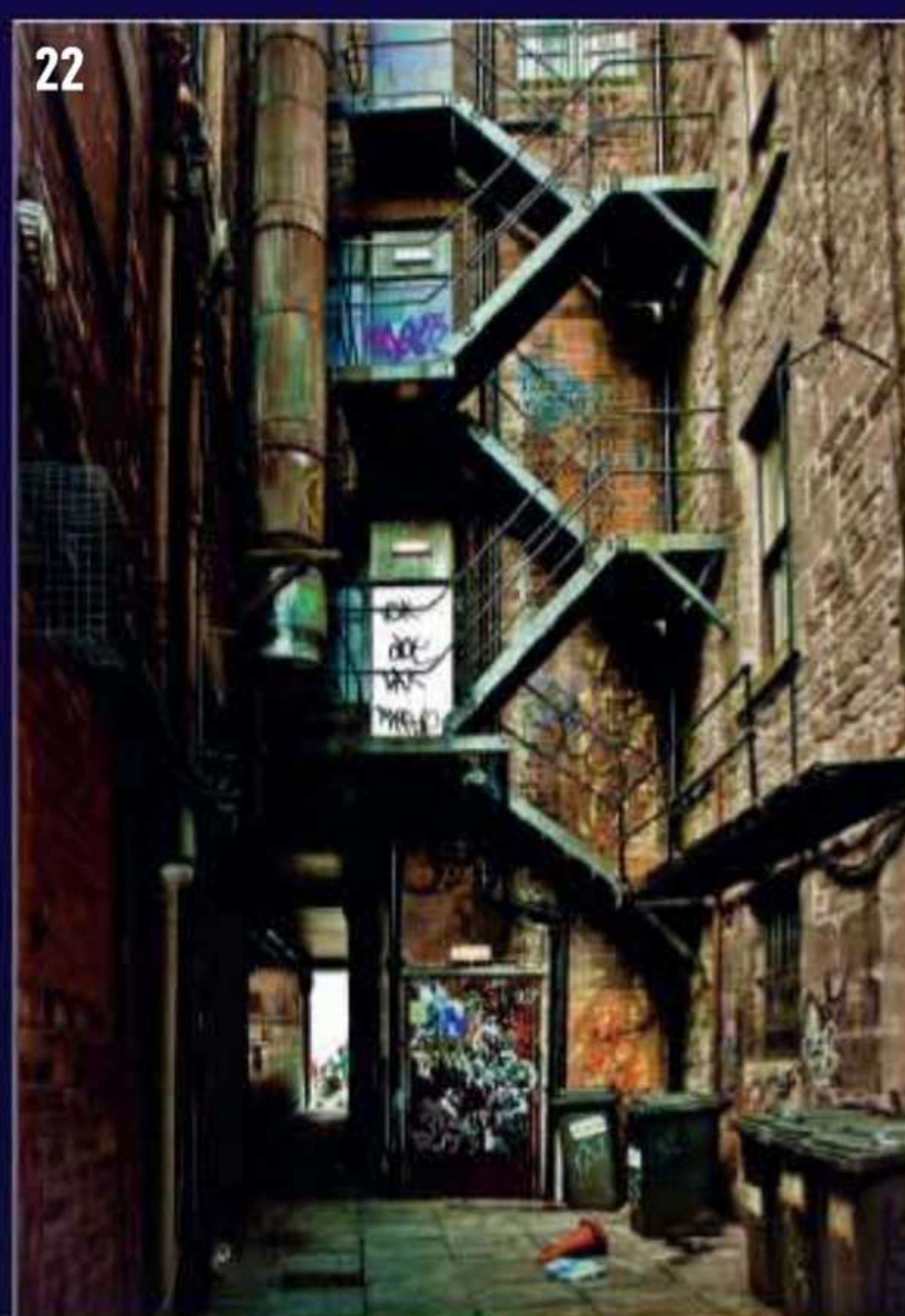




15 Neil Mansfield Cardiff
 Canon EOS 30D, 17-40mm, 1/1000sec at f/8, ISO 100
 Cuillin mountain range on the Isle of Skye **Judges say** A classic 'on-the-road'-style image that is very well executed. The light on the mountains and moody sky adds an extra edge as the road leads you into the vista beyond

16 Lee Jeffries Greater Manchester
 Canon EOS 5D, 24mm, 1/400sec at f/4, ISO 100
 Manchester city centre **Judges say** Lee has captured the emptiness of this street, skilfully framing his shot to make a feature of the light on the wet road





17 Chris Dixon Hampshire

Nikon D700, 24-70mm, 1/60sec at f/5.6, ISO 400

London Eye reflection **Judges say** The shadowy figure, contrasty lighting and unusual angle create a sinister feel

34pts

18 Eric Kruszewski Washington, USA

Canon EOS 5D Mark II, 16-35mm, 1/5sec at f/2.8, ISO 1600

Beijing, China **Judges say** Keeping his subject in the centre of the frame, Eric's use of a slow shutter speed captures the whirl of the passers-by and creates an interesting effect

34pts

19 Noel Jenkins Devon

Nikon D700, 18-35mm, 4secs at f/8, ISO 400

Hidden street somewhere under London **Judges say** Who is this person? What is he doing? Noel's narrative image conjures up many questions and has a fantastic cinematic quality

34pts

20 Aaron Miller London

Canon EOS 50D, 18-200mm, 1/200sec at f/8, ISO 100

Old Town Square, Prague, Czech Republic **Judges say** The tilt-and-shift effect Aaron has used creates a miniature toy-like world, with buildings becoming dolls' houses and people becoming figurines

33pts

21 Anne Frigon Vancouver, Canada

Nikon D50, 18-200mm, 1/400sec at f/11, ISO 400

Oslo Opera House, Norway **Judges say** Anne's imaginative use of framing and reflection creates a pleasing symmetry

33pts

22 Edward Ross Fife

Olympus E-620, 14-42mm, 1/20sec at f/7.1, ISO 400

Alleyway and stairs, Dundee **Judges say** Edward proves you can turn even the dingiest alleyway into an image with impact

33pts

23 Jim Tate London

Nikon D80, 18-135mm, 30secs at f/14, ISO 100

Millennium Bridge and St Paul's Cathedral, London **Judges say** A classic scene, but Jim's image has a certain elegance and charm

33pts

24 Jamie Leasure Texas, USA

Sony NEX-5, 18-55mm, 1/500sec at f/4, ISO 200

Columbia Hospital in New York City **Judges say** Fantastic use of light, shadow, colour and intersecting lines. The poster adds an interesting edge – without it, the composition would be lacking

32pts

25 John Steven Ball Tyne & Wear

Samsung EX1, 1/500sec at f/6

Newcastle city centre **Judges say** We received many images of street scenes using shadows, but John's was one of the best

32pts

26 Sean Slevin Co Wexford, Ireland

Canon EOS 50D, 28mm, 1/160sec at f/13, ISO 800

Boardwalk **Judges say** Sean's square-crop image captures the tranquil atmosphere of this coastal scene

32pts

27 Andrew Miller Chicago, USA

Nikon D5000, 18-55mm, 1/30sec at f/5.6, ISO 2500

Alleyway in the Chicago Loop Theater District **Judges say** Leading lines guide the eye into the frame, while the position of the glowing street lights help to balance the composition

31pts

28 Lucinda Castaing London

Canon EOS 5D, 17-40mm, 1/160sec at f/8, ISO 320

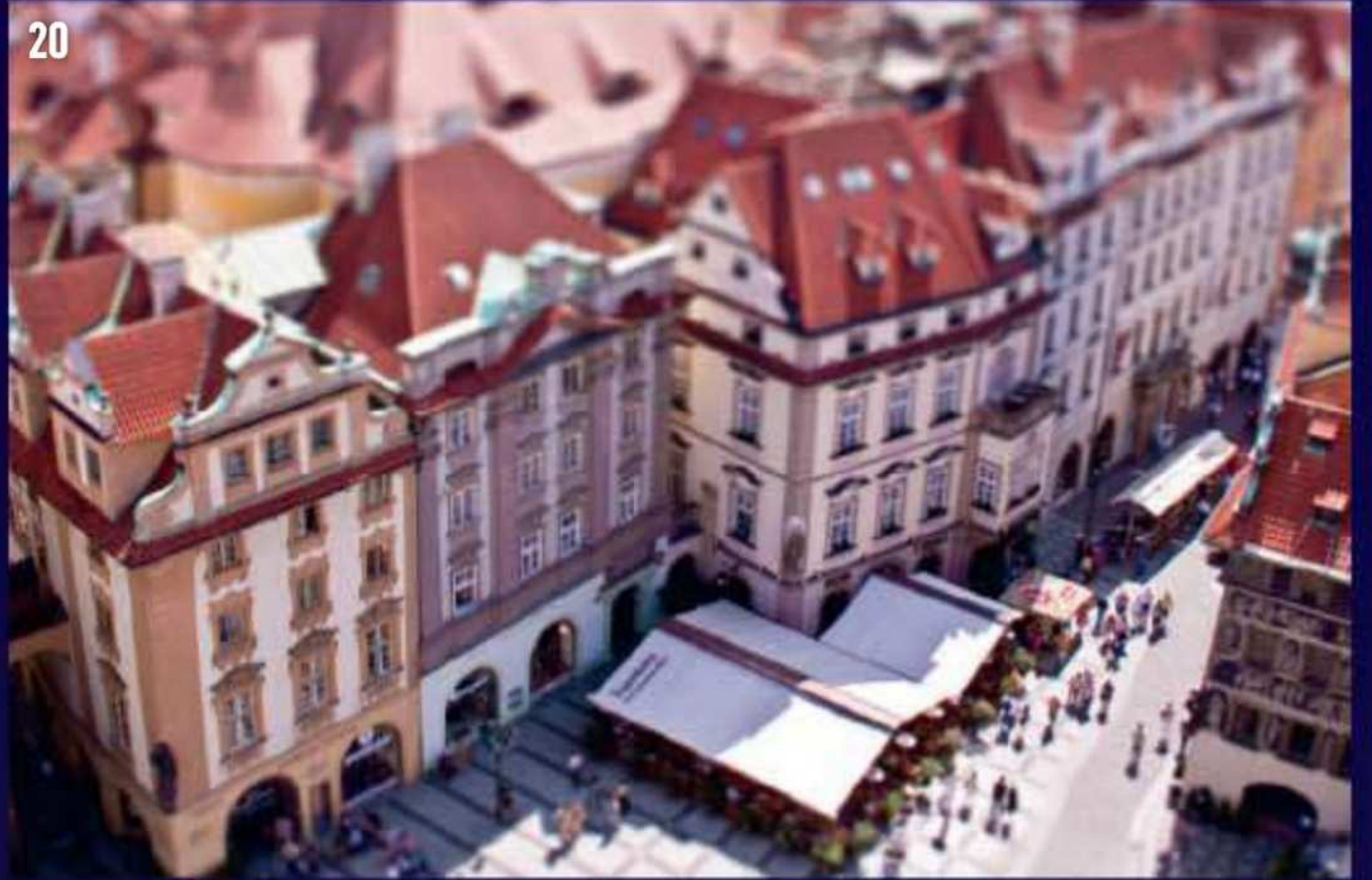
Eiffel Tower and zebra crossing **Judges say** This may be one of the world's most photographed landmarks, but Lucinda has found an original angle and created an interesting composition

31pts

19



20



24



25



26



27



28



29



30



29 Paul Whiting Hampshire **31pts**
 Canon EOS 5D Mark II, 16-35mm, 2.5secs at f/18, ISO 100
 London subway **Judges say** An excellently composed image with a futuristic feel that is skilfully framed and exposed

30 Mark Massey Essex **30pts**
 Canon EOS 40D, 85mm, 1/250sec at f/3.2, ISO 400
 'Slippery street' **Judges say** This image, which was taken from Mark's bedroom window, caught the judges' eyes due to the bold choice of framing that resembles a film strip. He used the lamppost as a compositional device to divide the image

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Isambard Kingdom Brunel

Robert Howlett's 1857 photograph of Brunel is one of the great portraits of the Victorian era, writes **David Clark**

Portrait of Robert Howlett by Benjamin Brecknell Turner, 1850s



ROBERT Howlett is today a largely forgotten figure in the history of photography, yet his portrait of Isambard Kingdom Brunel is one of the most famous photographs of the 19th century. It was made on location at a time when most formal portraiture was done in a studio and has been described as the first great environmental portrait.

At the time the photograph was taken, 51-year-old Brunel was one of the most celebrated men of his age. He was known for landmark engineering projects such as the Great Western Railway, numerous bridges, tunnels, stations and dockyards, and groundbreaking steamships such as the SS

Great Western and *SS Great Britain*.

In 1854, work began on Brunel's most audacious project to date, the *SS Great Eastern* or *Leviathan*. At 692ft (211m) long, she was by far the largest ship ever built at that time and had the capacity to carry 4,000 passengers. In November 1857, as a result of the great public interest in the project, Robert Howlett was commissioned to make documentary photographs of the ship under construction at the Millwall Shipyard in London. These images were to be used as the basis for a series of engravings to be published in *The Illustrated Times*.

Howlett, then 26 years old, was regarded as one of the most accomplished young photographers in England at the time. He had exhibited his work at the prestigious London Photographic Society and published a pamphlet titled *On the Various Methods of Printing Photographic Pictures upon Paper, with Suggestions for Their Preservation*.

Working in partnership with Joseph Cundall, he had also carried out commissions for Queen Victoria and Prince Albert. This work had included a series of portraits of Crimean War veterans in 1856 to mark the end of that conflict.

Howlett used a heavy and cumbersome mahogany and brass camera that produced 11x8in glass negatives, which were made using the wet-plate collodion process. Invented by Frederick Scott Archer in 1851, the process involved coating a glass plate with light-sensitive chemicals.

The plate was placed in the camera,

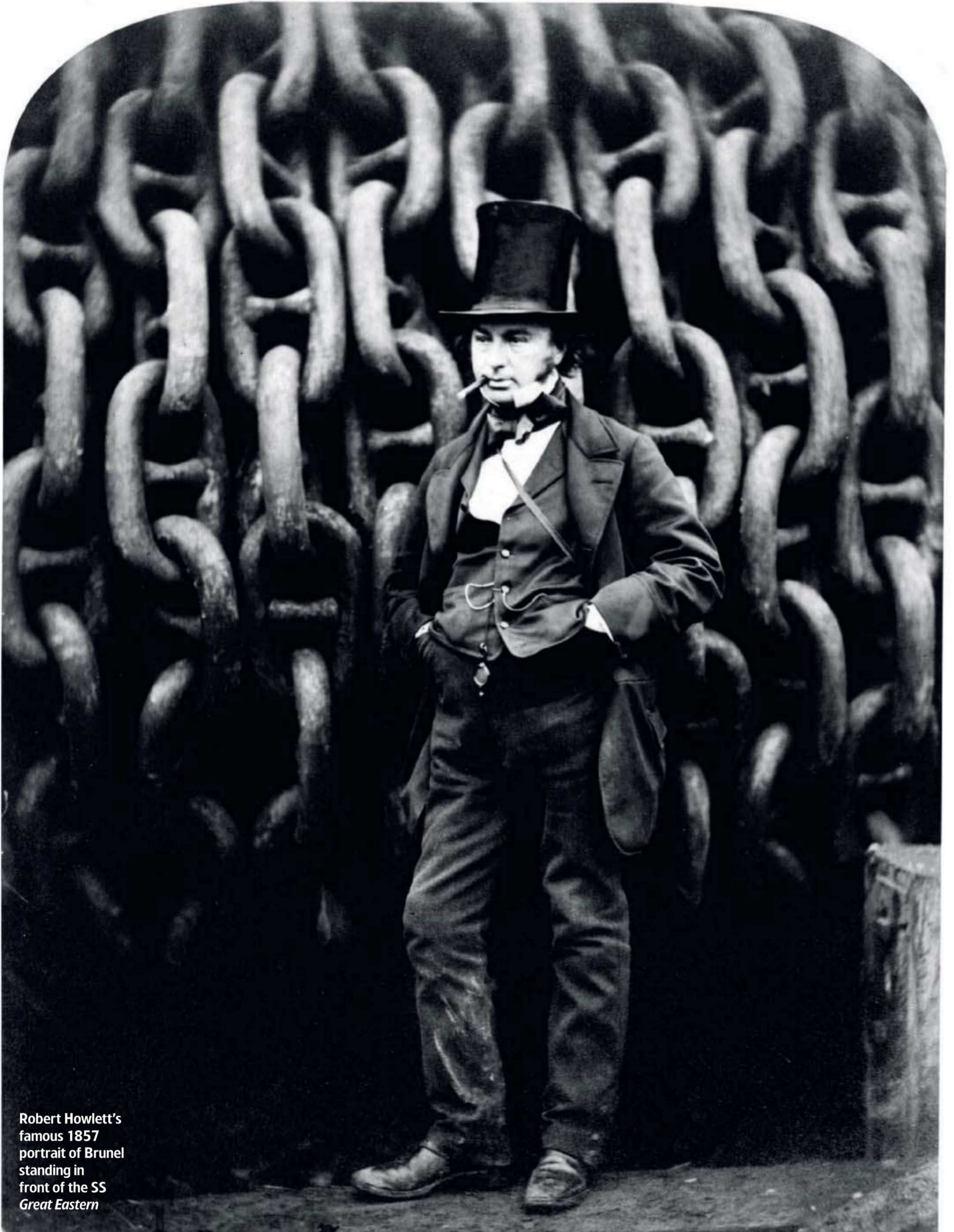
exposed and then developed when still wet, and the whole process had to be completed within ten minutes to produce a successful image. This was particularly difficult to achieve when photographing on location as a range of portable darkroom equipment was needed.

When photographing the *SS Great Eastern*, Howlett recorded at least one image of the deck as well as wider scenes of the ship's construction. He used one conventional camera and another that allowed him to capture stereoscopic images.

At least three of the photographs were full-length portraits of Brunel, including one that showed him sitting beside the launching chains. It has been noted by David White, himself a photographer and an admirer of Howlett's work, that Howlett carefully fine-tuned Brunel's pose until he achieved the final iconic image with the giant chains filling the background.

In this image, Brunel looks to one side, puffing on a cigar. His expression is confident and determined, while his muddy trousers and boots indicate his hands-on approach in getting the job done. The strap across his chest is attached to a bag he habitually carried, containing a supply of cigars. Brunel's stance has a heroic quality, while the chains serve to illustrate the huge scale of the ship he had created.

This photograph became, in retrospect, the highlight of Howlett's tragically short career. In 1858, he travelled to Rouen in France and tried out a new wideangle lens on his camera. After returning to his lodgings in



Robert Howlett's famous 1857 portrait of Brunel standing in front of the SS *Great Eastern*

© SSPL VIA GETTY IMAGES



© ROBERT HOWLETT/GETTY IMAGES

'The obituaries that followed Howlett's death mourned the passing of someone so young and full of promise'

Kensington, London, he told a friend that he had a bad cold. Three weeks later, on 2 December 1858, he died at the age of 27.

His death certificate states that he died of 'fever' (possibly typhus fever, which was not uncommon in London at the time). However, some commentators have suggested that Howlett's death was at least partly caused by close and prolonged contact with the toxic chemicals (including mercury and arsenic) that were then used in the wet-plate collodion process.

The obituaries that followed Howlett's death mourned the passing of someone so young and full of promise. *The Photographic News* described him as 'a man of considerable taste, originality and mechanical genius,' while the *Journal of the Photographic Society* said he was 'full of enthusiasm and excitement... doing in one day as much as most men would

accomplish in two or three.'

The SS *Great Eastern* itself proved a huge disappointment. The project was plagued by financial problems, and the launch, initially watched by thousands of spectators, was delayed by three months. When she finally embarked on her maiden voyage, in September 1859, she was damaged by an explosion that killed several crew members. Brunel suffered a stroke just before the voyage and died ten days later, aged 53.

The tragic early deaths of both Howlett and Brunel add a poignant footnote to a photograph that's both the definitive portrait of a major figure in Britain's Industrial Revolution and an image that symbolises the extraordinary achievements of the Victorian age. **AP**

BOOKS AND WEBSITES

Books: There are a number of good Brunel biographies available, including *Brunel: The Man Who Built the World* by Steven Brindle. Sadly, no books are available on the life and work of Robert Howlett.

Websites: David White's interesting account of Howlett's work can be found on www.photohistories.com/Photo-Histories. More information on Howlett, and useful links to other websites, is available on www.wikipedia.com.

Events of 1850s

1851

The Great Exhibition of the Works of Industry of All Nations is held at the Crystal Palace in Hyde Park, London. It is open for six months and is visited by more than six million people.

The United Kingdom Census is carried out, revealing that the population has reached 21 million, 6.3 million of whom live in cities.

1854

In March, the United Kingdom declares war on Russia and enters the Crimean War. The conflict continues until February 1856.

1854-56

Pioneering missionary and explorer David Livingstone becomes one of the first Westerners to travel across Africa.

1855

Henry Bessemer patents the first cheap industrial process for the mass production of steel.

1857

The United Kingdom and France declare war on China in the Second Opium War, which continues until 1860. Charles Dickens publishes his third novel of the decade, *Little Dorrit*.

1858

In the unusually hot summer, the overpowering smell of untreated sewage in the Thames at London becomes known as the 'Great Stink'.

1859

In November, the naturalist Charles Darwin publishes his book *The Origin of Species*, which controversially proposes the theory of evolution by natural selection.

One of at least three images taken by Howlett of Brunel, this photograph shows him sitting beside the launching chains, 1857

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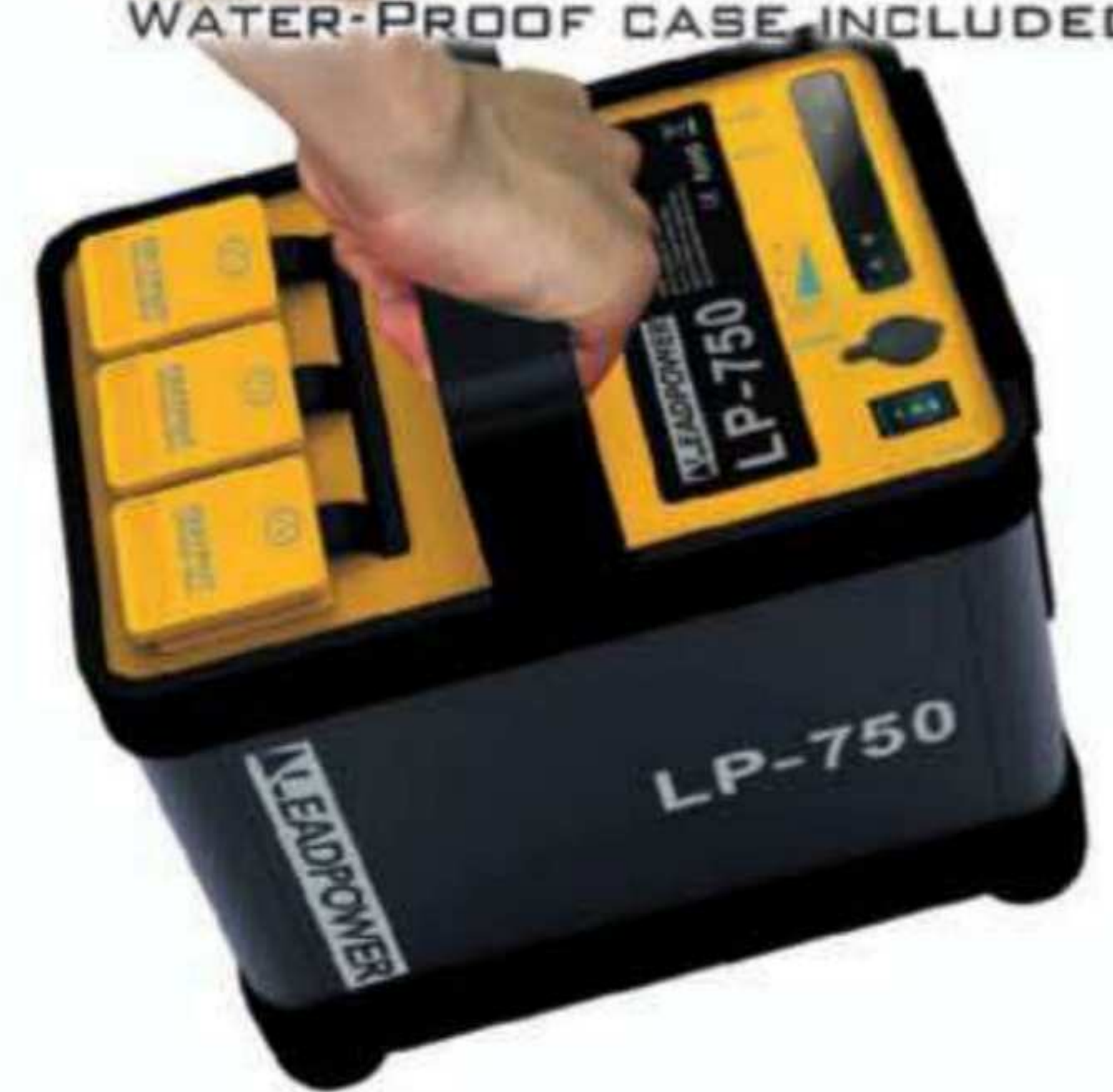
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TRINITY

AP Testbench

Over the next few pages we present this week's **equipment tests**, **reader questions** and **technique pointers**

Benro Traveller C0180T carbon-fibre tripod £319.99

www.kenro.co.uk

THE LEGS of the Benro Traveller tripod are positioned in a line, rather than pulled out from a central point as with other tripods. As such, they fold away flat to make an ideal travel option, especially considering the strong and lightweight build. This is the smallest tripod in the Traveller range and holds up to a 6kg (13lb) load.

The Traveller does have its shortfalls, though. The legs cannot spread as wide as most other tripods in this price range, which limits its height and stability. Furthermore, it does not allow for the central column to operate underneath the leg hinge, which limits its use for macro and low-level shooting.

A good-quality carry case with internal straps is included, as are metal spikes for the feet and a two-section central column. The Traveller is made from quality durable materials so it is not cheap, but if you are looking for a compact and lightweight tripod and you can overlook its limitations, this is a great option.

Tim Coleman



The AP guarantee to you

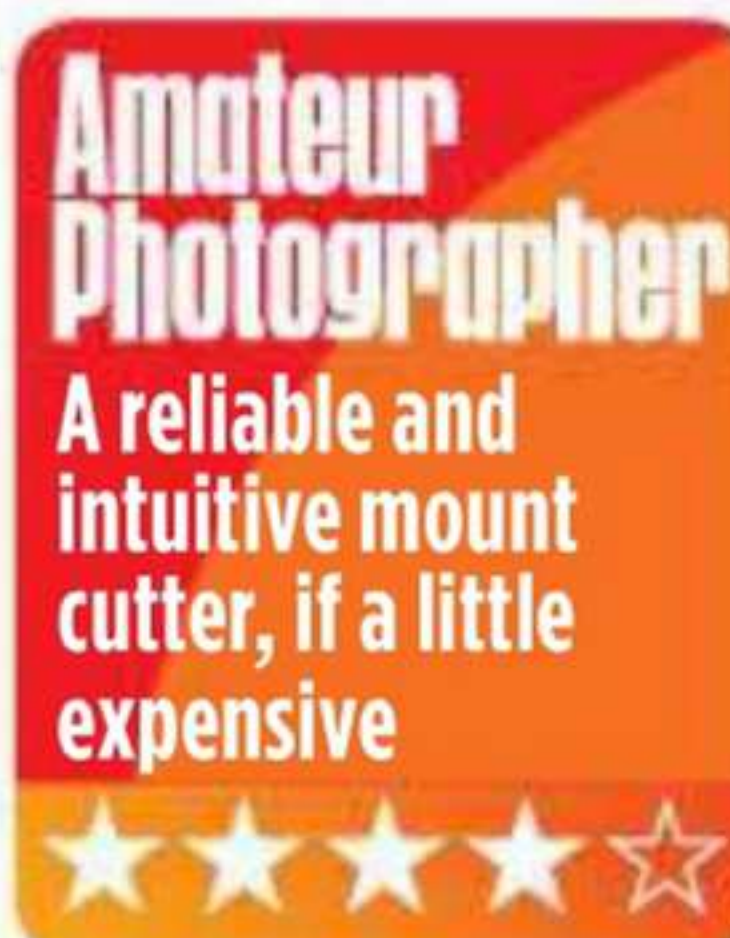
All our tests are conducted by people who understand the product area, as well as photography. We aim to discover any shortcomings, as well as finding those aspects that deserve praise. All our tests are thorough, honest and independent

Longridge Trio Mount Cutter Midi system £335

www.longridge.co.uk

LONGRIDGE'S Trio Mount Cutter system includes all that is needed for easy and spot-on bevel-cut mounts. Included are a mount cutter, a vertical cutter for cutting the mount board to size, a bevel (angled) cutter for borders (with left-handed adapter), marking tools and stop guides. It can be confusing at first, but help comes via a DVD guide. On test is the Midi version, which cuts up to A2 size, but the Plus (up to A1/£385) and Maxi (up to A0/£535) are also available.

Having watched the DVD, it took just five minutes to achieve a smart-looking mount, although the corners needed going over a second time. To avoid this, the stop guides allow you to push down firmly on the bevel cutter all the way, without over-running and spoiling the mount. The 'parallelograms' are a key feature and are used to measure the size of a mount so that producing same-size mounts is a simple process. The intuitive handling of the Trio system enables drop borders, double mounts and custom designs. Some may balk at the £335 price tag, but for those who make a lot of mounts it is worth buying an easy-to-use and reliable system rather than spending a lot of money on wasted mount board. **Tim Coleman**



FORTHCOMING TESTS In the next few weeks AP hopes to run the following equipment through the most rigorous testing procedures in the industry...

Fujifilm FinePix HS20

Fujifilm's superzoom bridge camera gets an update, including the new 16-million-pixel EXR CMOS sensor.

AP 4 June

Nikon Coolpix P300

We test an advanced compact with a fast f/1.8 lens, back-illuminated 12.2-million-pixel CMOS sensor and full manual control.

AP 11 June

Elemental Trinity Fire 600 kit

A professional two-head studio flash kit costing less than £700 on test.

AP 11 June

Panasonic Lumix DMC-G3

The latest Panasonic compact system camera has improved AF, a 15.8-million-pixel sensor and a 3in touchscreen.

AP 11 June

Underwater cameras

We round up the best weatherproof compact cameras to take with you into the water this summer.

AP 18 June



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Nikon D5100

When DSLRs are this small, do you really need a compact system camera? We put the diminutive **Nikon D5100** through its paces in our comprehensive AP test

Mat Gallagher
Deputy editor



THE POSITION of a mid-range consumer camera can be hard to get excited about; it's not the cheapest, nor is it the most advanced in its range, and yet it fills a useful role. Rather than just slotting in quietly between the entry-level D3100 and the more advanced D7000, the new Nikon D5100 offers some unique features that make it worthy of extra attention.

Taking over from the D5000, the D5100 remains the only DSLR in Nikon's range with

a vari-angle LCD screen, although this time it is more usefully mounted to the side. It boasts the same impressive 16.2-million-pixel CMOS sensor that we've seen in the D7000 and shares this camera's full HD (1080p) video-shooting capabilities. As well as the normal array of manual shooting modes and scene modes, the camera includes a new 'special effects' series accessed via the mode dial. These are a mixture of easy-to-use creative effects and more advanced, powerful controls such as the night vision mode, which extends the ISO way beyond the normal Hi2 setting (ISO 25,600 equivalent) up to a Hi4 setting (ISO 102,400 equivalent), currently seen only on Nikon's professional D3S model.

The D5100 also has a new more compact

AT A GLANCE

- 16.2-million-pixel, DX-format CMOS sensor
- Expeed 2 processor
- Nikon F mount
- Special effects modes
- 3in, 921,000-dot LCD screen
- 420-pixel 3D Color Matrix Metering II
- Full HD (1080p) video capture
- Street price around £670 (body only)

and curvier shape, making it 10% smaller than the previous D5000 and a serious competitor to the wave of compact system cameras hitting the shelves. The D5100's price and specification, however, are more likely to pitch it directly against the Canon EOS 600D, which also offers a high-resolution sensor and a vari-angle screen. With so much potential in the specification, many owners of more advanced DSLRs should be watching the D5100 closely, as not only does it offer an improved feature set for those upgrading but it may also make a great second camera for those users looking to lighten their camera bag.

FEATURES

For the seasoned photographer, it is the internals of the D5100 that make it most impressive. The sensor and processor are the same as those used in the D7000. The sensor is a 16.2-million-pixel CMOS unit in an APS-C format (or DX as Nikon terms it). It outputs a 4928x3264-pixel image in a 14-bit raw file or compressed JPEG, and combinations of the two. This equates to a 10.9x16.4in print at 300ppi (practically A3). The image processor is Nikon's Expeed 2 unit and various teardowns of the camera posted

on the internet have revealed 3GB of SDRAM alongside it to ensure fast processing, although this is less than the 4GB believed to be in the D7000. The combination of sensor and processor has shown impressive noise performance in the D7000, and in the D5100 it offers the same ISO 100–6400 standard range with extended settings up to ISO 25,600 (Hi2). Video is captured in 1920x1080-pixel HD at 30fps, 25fps or 24fps, saved in a MOV format with H.264 compression, as on the D7000. Operation in video is completely automatic, regardless of the shooting mode set on the dial.

The lens mount is the standard Nikon F fit and is fully compatible with AF-S and AF-I optics. As the camera doesn't contain a built-in AF motor, other G- and D-type lenses will not provide autofocus but will work with manual focusing. Stabilisation remains an optical process and is performed in the VR lenses rather than in the body, including on the standard kit lens, the Nikkor 18–55mm f/3.5–5.6 VR. The body does

contain a sensor-cleaning system, though, which vibrates the low-pass filter and uses an airflow system to remove particles of dust.

The 3D Color Matrix Metering II system operates via a 420-pixel RGB sensor. As well as full matrix metering, it offers centreweighted and spot options, with the latter covering 2.5% of the frame. Exposure compensation is available in 1/2 and 1/3 stops to a wide $\pm 5\text{EV}$. Bracketing can be performed for exposure and white balance in three frames, and two frames for Active D-Lighting. The focusing is care of Nikon's Multi-CAM 1000 system, sporting 11 focus points, including a central cross-type point, and features the impressive 3D-tracking system seen on previous models like the D7000 and D3100. There is a choice of auto, single and continuous servo modes for the focusing, while in live view mode there is a full-time servo that works to continually focus even when shooting video, as well as face priority and subject tracking area modes. The contrast-detection focusing in live view now has improved

Images appear bright and naturally coloured rather than overly punchy in the standard colour setting, which is much more pleasing for most users

algorithms to improve the focusing speed.

The choice of exposure modes is vast on the D5100, offering the standard selection on program, manual, shutter and aperture priorities, alongside a full auto, a set of five direct scene modes, plus another 11 via a scene submenu. On top of this there is also the set of seven new special effects modes, as detailed in the *Features in use*



Selective colour mode allows you to choose up to three colours to remain in the image and also adjust their vibrancy

FEATURES IN USE SPECIAL EFFECTS

THE SPECIAL effects are a series of seven creative looks that are selected via an effects submenu on the shooting mode dial. They work much like scene modes, in that the camera takes control over the main camera controls for you, but each offers a degree of processing or effect to give them a distinct look. The effects include colour sketch, miniature, selective colour, silhouette, high

key, low key and night vision. There is some control within the settings: colour sketch, which produces an almost posterised effect, allows control over vividness and outlines; miniature mode, which produces a tilt-shift effect, allows you to vary the width of the in-focus area and swap between horizontal and vertical planes; selective colour allows the user to pick a total of three colours

and vary their vibrancy individually. Night vision is perhaps the most interesting, though, as it uses a specially extended Hi4 ISO setting to allow shooting at up to ISO 102,400. The ISO and exposure are automatic, so control is limited, and images are saved in b&w to minimise the effect of noise at higher settings, although it is still an impressive feature for extreme low-light shooting.

panel (below). The retouch menu provides an extensive list of post-capture adjustments that can be made in-camera to both raw and JPEG files, including D-Lighting, distortion control and filter effects. There is also raw processing, which allows various adjustments to be made to raw files before converting the file to a JPEG, and edit movie, which allows you to trim your video clips on the move.

The built-in flash is spring-loaded and, when the flash button is pressed or it is required in an auto mode, it springs up and sits nice and high above the camera body. It has a guide number of 13m @ ISO 100, although this falls to 12m when used in auto settings (auto, portrait, child, close-up and night portrait). It uses iTTL controls for standard and fill-flash abilities, which also extend to flashguns controlled via the hotshoe. Wireless flash is supported, but the camera doesn't include a wireless controller so an SB-700, SB-800 or SB-900 flashgun must be mounted, or an SU-800 controller used.

The camera uses SD cards for storage and is fully compatible with SDHC and the new SDXC cards. In burst mode, the D5100 will shoot at up to 4fps. Using a SanDisk 8GB Extreme Pro SDHC card, it will maintain burst shooting for up to 16 raw files, ten combined raw+JPEG files, or an impressive 100 JPEGs. Individual write times for files take around 1sec for a JPEG, 1.5secs for raw and 2secs for a combined raw and Fine JPEG.

9/10

BUILD AND HANDLING

What is immediately noticeable about the D5100 is its size, or at least the lack of it. Its 10% reduction from the D5000 is really noticeable and in both width and height it is comparable to compact system cameras such as the Samsung NX11. It does have more depth, however, due to the mirror box, making it less pocket-friendly, but with a short prime lens there's not a great deal in it. The body is made of a tough plastic and feels solid in the hand, weighing in at a fairly hefty 510g (without battery and memory card). The grip remains just long enough to get three fingers around it and, although it is not the deepest, it still allows a good sturdy hold.

The button layout has changed quite considerably from the D5000, partly due to the new position of the vari-angle screen mount. This means that the buttons that would normally run along the left side of the screen have had to be repositioned. This has been achieved by placing most of the buttons to the right-hand side and moving the live view control to the top plate. The live view activation is now a switch that sits next to the shooting mode dial and is easy to access using your shutter finger. A direct movie-record button also now sits on the top plate next to the shutter, although the camera must already be in live view before it can be used. Generally, the buttons are now smaller than on the D5000, but are still well spaced enough and easy to press. Unlike on more advanced models, few functions have their own direct access button. In fact, only

The selective colour mode is very effective if used in more subtle methods, such as the iris of the model's eye



exposure compensation and exposure/focus lock retain this. Most of the shooting functions can be accessed through a quick menu (the i button), however, which gives control of all the main shooting functions displayed on the rear screen, and is much easier than scrolling through the main menu.

The rear LCD screen displays all the shooting information, including a handy aperture and speed diagram that represents the size of the aperture as the value changes.

The D-Lighting control manages to lift detail in the shadow areas of the image without causing the result to look artificial



All the main settings from file type to Active D-Lighting and picture control are displayed along the right and bottom sides. The question mark button can be pressed at any time to reveal more about the currently selected mode, to help new users learn more about their camera. The main menu is similar to that of previous models, with icon-based submenus along the left-hand side, including a recent settings option displaying the most used items, and a retouch menu for post-capture control.

The battery included in the D5100 is the same slim EN-EL14 as featured in the D3100, providing 1,030mAh of charge, which lasts for roughly 300 shots with standard use. This seems slightly low compared to previous models and the battery warning often flashed after just a day's use, but this is probably due in part to the added abilities of this camera, such as live view, movie record and the processing required for the special effects modes.

8/10

AUTOFOCUS

The focusing is one distinction that remains between the D5100 and the more advanced D7000, which features Nikon's superior new Multi-CAM 4800DX with 39 AF points and nine cross-type points. The Multi-CAM 1000 autofocus system used in the D5100 has featured in a range of models from the D200 to the D3100 but, considering it is now more than five years old, it still holds its own. This 11-point system is still more extensive than those featuring on some of the competition, although only the central point is of a cross-type design for added sensitivity.

Like the version on the D5000, the AF system also includes 3D-tracking. This allows the AF selection point to follow the subject across all the available 11 points as it moves around the frame, which makes shooting moving subjects

➔ easier. Although the D5100's system may not be as complex or quite as fast as that of the D7000, it is still accomplished and locks onto subjects with ease using the powerful dedicated AF lamp for illumination of close-range, low-contrast subjects.

The contrast-detection focusing in live view mode has been upgraded from that of the D5000, but in practice this is noticeably slower than phase-detection focusing when using the regular viewfinder and still not up to the focus speeds achieved by Panasonic's latest compact system cameras, the Lumix DMC-GH2 and G2. The full-time servo mode is useful for video, although with the kit lens attached the noise from the lens motor is very distracting; it makes the recorded sound unusable in regular volume levels unless an external microphone is plugged into the mic port and placed some distance from the camera.

7/10

WHITE BALANCE AND COLOUR

The D5100 offers a range of six main presets for white balance alongside an auto and a manual setting. The fluorescent setting has a submenu of seven variations to include the differing temperatures of fluorescent lights, from sodium to daylight and mercury vapour. The manual setting can be defined by taking a picture of a grey or white card, or using data from a previous image. There is also fine adjustment of each preset using a dual-axis colour chart. Under almost all conditions, however, the auto setting produces accurate results, whether in direct sunlight, shade or even indoors under tungsten lights. Occasionally, images just require a little more warmth to produce more natural results, but always appear neutral.

Colours are bright but natural rather than overly punchy in the standard setting. The picture control settings allow five other colour settings, from vivid to monochrome, should you prefer your images to appear more saturated, more neutral or even devoid of colour completely. Each mode contains a series of fine adjustment sliders to alter sharpening, contrast, brightness, saturation and hue, or in the case of the monochrome mode, filter effects and toning. This allows you to produce images ready to print straight from the camera, should you wish.

8/10

NOISE, RESOLUTION, AND SENSITIVITY

The combination of this image sensor and processor has already produced impressive results in terms of noise and resolution in the D7000, so expectations are high. On the detail front the results don't disappoint, reaching 28 on our chart from the raw file, although the JPEG shows that little sharpening is added to the standard file with a maximum of 24. As the sensitivity increases, the detail is impressively maintained, and even at ISO 1600



Facts & figures

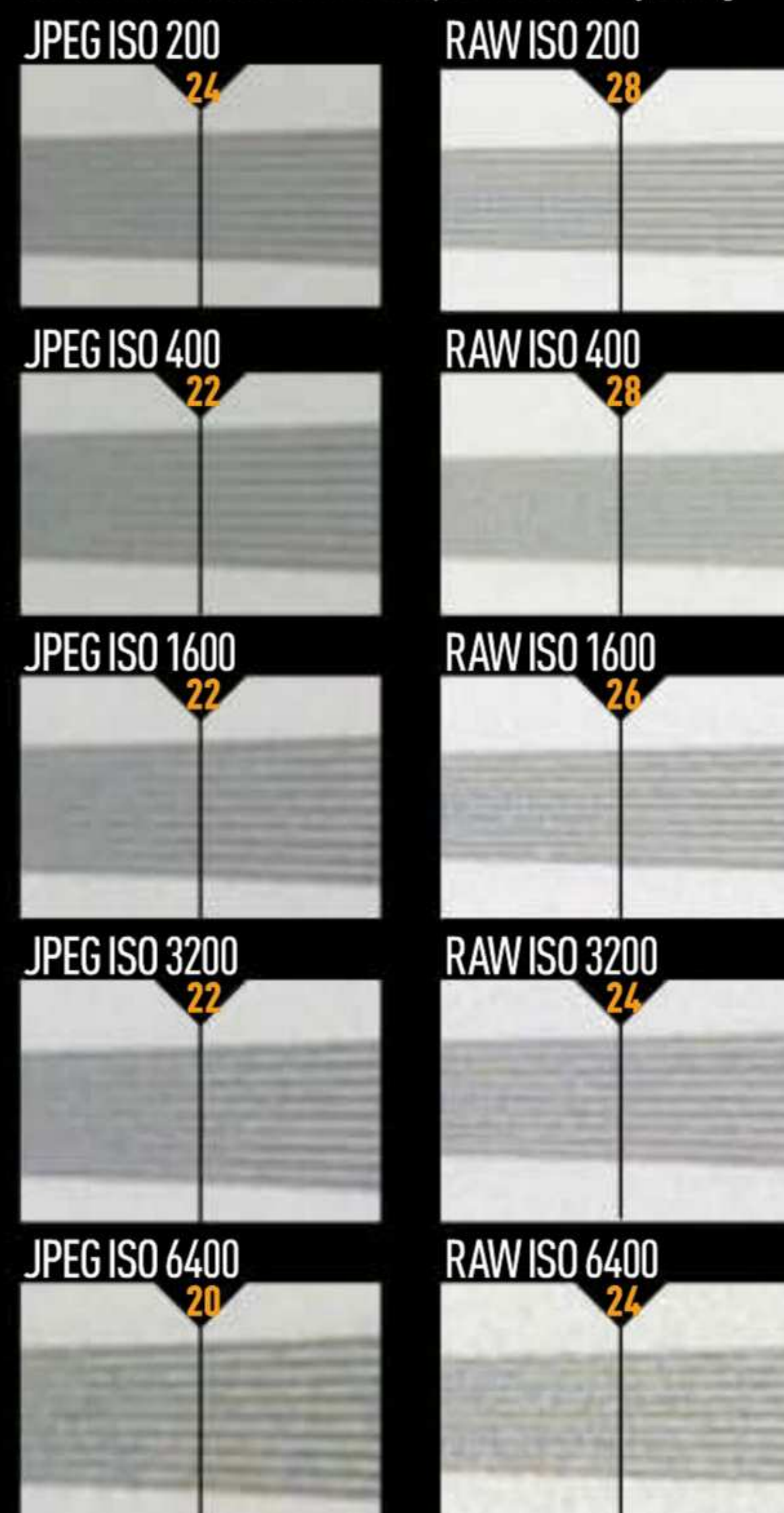


RRP	£669.99
Sensor	16.2-million-effective pixel CMOS
Output size	4928x3264 pixels
Lens mount	Nikon F
File format	JPEG, NEF (raw), MOV
Compression	3-stage JPEG
Colour space	Adobe RGB, sRGB
Shutter type	Focal-plane shutter
Shutter speeds	30-1/4000sec plus bulb
Max flash sync	1/200sec
ISO	100-6400 (25,600 expanded setting)
Exposure modes	PASM, auto, 16 scene modes, 7 special effects modes
Metering system	420-pixel TTL 3D Color Matrix Metering II, spot, centreweighted
Exposure comp	±5EV
White balance	Auto, 6 presets, manual with fine-tuning
White balance bracket	Yes
Drive mode	4fps
LCD	3in, 921,000-dot vari-angle LCD
Viewfinder type	Pentaprism mirror
Field of view	95% coverage
Dioptr adjustment	-1.7 to +0.7 dioptre
Focusing modes	Single, continuous, manual
AF points	11-point system
DoF preview	Yes
Built-in flash	Yes, GN 13m @ ISO 100
Video	Full HD, 1080p, 30/25/24fps, MOV (H.264)
External mic	Yes
Memory card	SD/SDHC/SDXC
Power	Rechargeable EN-EL 14 Li-Ion battery
Connectivity	USB, HDMI
Weight	560g (with battery and card)
Dimensions	128x97x79mm

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RESOLUTION & NOISE

These images show 72ppi (100% on a computer screen) sections of images of a resolution chart, captured using the 18-55mm VR kit lens. We show the section of the resolution chart where the camera starts to fail to reproduce the lines separately. The higher the number visible in these images, the better the camera's detail resolution is at the specified sensitivity setting.



Night vision mode



The night vision effects mode uses an auto ISO of up to Hi4 (equivalent to 102,400) and automatically turns the image to monochrome to reduce signs of noise



FOCAL POINTS

Hotshoe

The hotshoe allows the attachment of the full range of Nikon flashguns and compatible models. It also allows wireless flash, if a control module is fitted, such as the SB-700 or SU-800

Live view/movie button

Switching to live view is now achieved via a switch on the top of the camera and the movie record is started with a button next to the shutter

LCD screen

The high-resolution, 3in, 921,000-dot screen is mounted on a side bracket, allowing it to be angled both vertically and horizontally

Quick menu

This button is used to gain access to all the functions displayed on the shooting menu



Camera shown actual size

Guide mode

The guide mode works like a built-in instruction manual. By pressing the question mark button at any time, it will give you info on the current setting.

Battery life

The EN-EL14 battery is the same slim rechargeable Li-Ion unit as featured on the D3100. This lasts for roughly 300 shots, which can be a little short for heavy users.

Viewfinder

With a coverage of just 95% of the image and a magnification of 0.78x, the viewfinder isn't the largest on the market but is more than adequate for most people.

Camera Raw support

The D5100 comes with View NX software for basic conversion. Alternatively, Nikon Capture NX2 can be bought separately and files can be converted with ACR 6.4.

Shooting info



In-camera processing



Setup menu





the raw file still reaches 26 on our chart, while the JPEG file gives a respectable 22. At the extended Hi2 setting (ISO 25,600 equivalent), despite signs of noise, detail still reaches 22 from the raw file and 20 from the JPEG.

Even at the highest sensitivities the noise levels in the files remain monochromatic and unobtrusive. Although signs of luminance noise start to creep in from ISO 800, it merely adds texture to the image, much like film grain. Even images shot at ISO 6400 look crisp and bright, despite the fact that at 100% noise is visible and fine detail is slightly lacking. These results match what we have seen from the D7000 and prove that the D5100 is just as capable of delivering image quality even when using the standard kit lens. With a premium prime lens added, these results would be expected to be even higher.

28/30

METERING

The 3D Color Matrix Metering II system employed by the D5100 does an impressive job and, despite having a lower pixel count on its sensor compared to the D7000, appears no less able. Highlights are maintained in all but the most extreme scenes, and in many cases the tone curve will fall into the shadows rather than peak at the highlights, making the retrieval of detail far easier. This means that for most scenes it is possible to leave the exposure compensation untouched. For extra control the Active D-Lighting system will automatically bring out those shadow details without causing the image to appear fake.

For selective metering, centreweighted places a 75% weighting on the central 8mm circle, making it more suited for portraits or objects with bright backgrounds; for precision use, the spot mode meters from the central 2.5% of the frame.

9/10

DYNAMIC RANGE

DxOMark.com records the maximum dynamic range of the D5100 at 13.6EV, just 0.3EV behind the D7000, and a consistent

The camera handles noise very well, even in extreme low-light situations such as this 1/50sec at f/4.5, ISO 6400

range from the two cameras throughout the ISO range to 25,600. These results tally with our findings, that there is very little between the image performance of the D5100 and its bigger brother, while it also places the D5100 as one of the best performers in its class.

9/10

VIEWFINDER, LCD, LIVE VIEW AND VIDEO

The D5100's viewfinder is bright and functional, with a large removable eyepiece and dioptre correction. With coverage of just 95% of the full image, however, it places the camera firmly towards the entry-level camp (the D7000 offers 100% coverage). Coupled with a magnification of just 0.78x, the viewfinder image appears rather small with a tunnel-like view down the eyepiece.

The alternative is to use the live view functionality of the 3in, 921,000-dot LCD. Not only is it large and resolute, but it is also mounted on a vari-angle bracket to the side so it can be tilted through 180° horizontally and 270° vertically. The benefit of having the mount to the side is that the LCD can be angled for viewing in front of the camera and used when the camera is mounted on a tripod. A downside is that having the screen not in line with the lens makes adjusting the composition trickier. Live view provides 100% coverage for framing and the single-point AF can be taken right to the edges of the frame. The face priority and full-time servo options are also handy, especially for video.

The move to QuickTime format video was the right one for Nikon and the quality of the clips on the D5100 is testament to that. Recorded in full HD (1920x1080 pixels) at a choice of 30, 25 or 24fps, the recordings are smooth and detailed, and provide high-quality playback even on large HD screens. For creative users, the only downside is that the exposure controls are fully automatic.

8/10

Competition



Canon EOS 600D

TESTED AP 2 APRIL 2011



Sony Alpha 55

TESTED AP 20 NOVEMBER 2010

THE D5100'S positioning and current pricing gives it two main competitors: the Canon EOS 600D and the Sony Alpha 55. Canon's EOS 600D currently sells for around £50 less than the D5100 and has a very similar specification, even offering a 3in vari-angle screen. Its sensor is a more populated 18-million-pixel unit, but it offers a slightly slower 3.7fps burst rate and just nine AF points. It also misses out on the top Hi2 ISO setting of 25,600. Sony's Alpha 55 is just £20 less than the D5100 and uses the same 16-million-pixel sensor as the Nikon model, but features a translucent mirror and electronic viewfinder that allow fast burst rates of up to 10fps, plus 15 AF points with three cross-type points.

Verdict

AS TECHNOLOGY filters down from professional models, some pretty stunning features can appear in a consumer-level camera. This seems to be the case with the D5100, and although on the outside it appears to be a camera for the less-advanced snapper, it possesses some of the technology seen in higher models and is capable of matching the results of these models too. The Expeed 2 processor and 16.2-million-pixel sensor perform just as well in the D5100 as they do in the D7000. The D5100 might not be the fastest focusing or have such an array of focus points, but it still performs well in low light. The viewfinder may be small and not offer full coverage, but the live view display is available for critical framing and the vari-angle screen makes low angle and tripod work more pleasant. As a second camera, the D5100 makes sense, especially for existing Nikon users with a range of lenses; even if it is not as pocketable as a compact system camera. Those looking to upgrade their current model should seriously consider the D5100, and for many users it offers enough without spending the extra money on the D7000.

	1	2	3	4	5	6	7	8	9	10
Amateur Photographer Tested as Enthusiast DSLR Rated Very good	FEATURES	9/10								
86%	BUILD/HANDLING	8/10								
	NOISE/RESOLUTION	28/30								
	DYNAMIC RANGE	9/10								
	AWB/COLOUR	8/10								
	METERING	9/10								
	AUTOFOCUS	7/10								
	LCD/VIEWFINDER	8/10								

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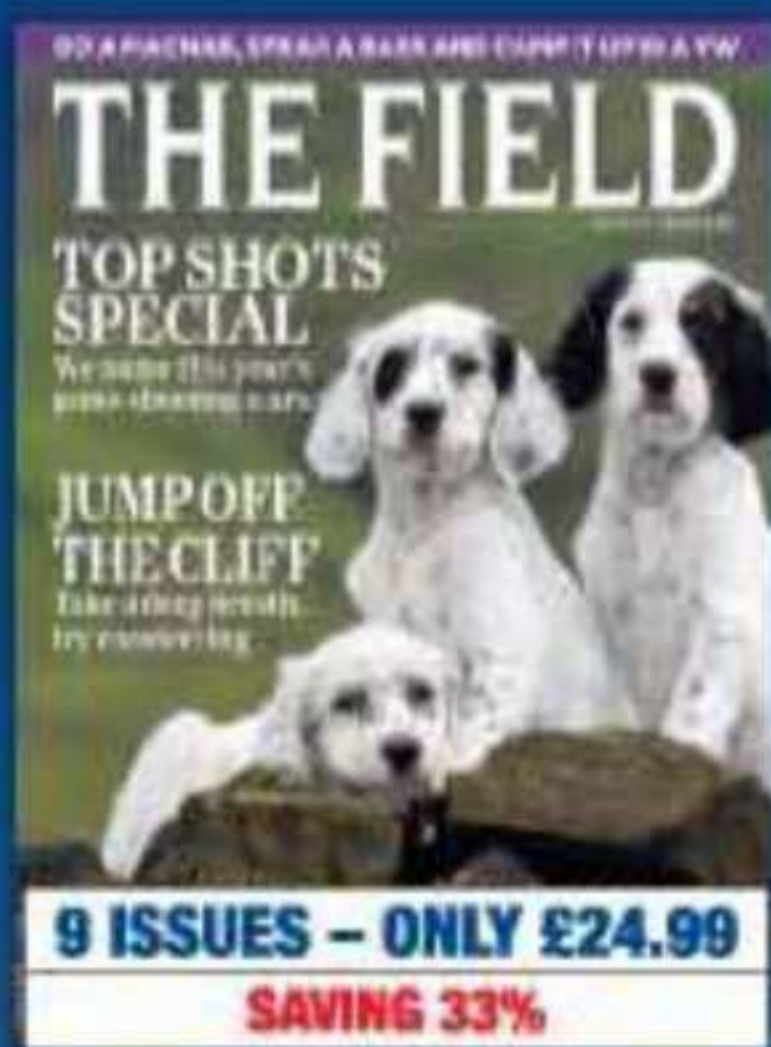
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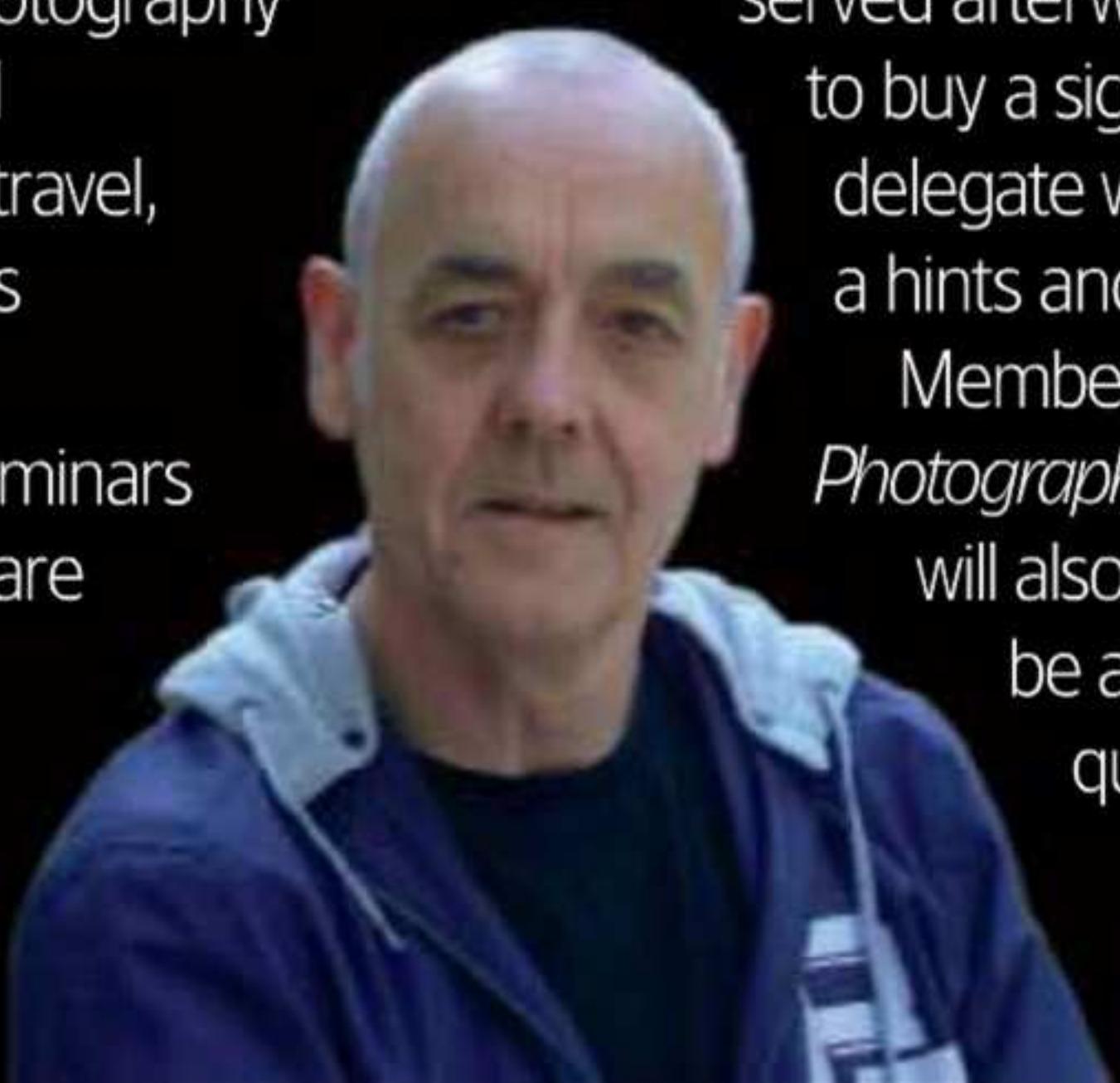
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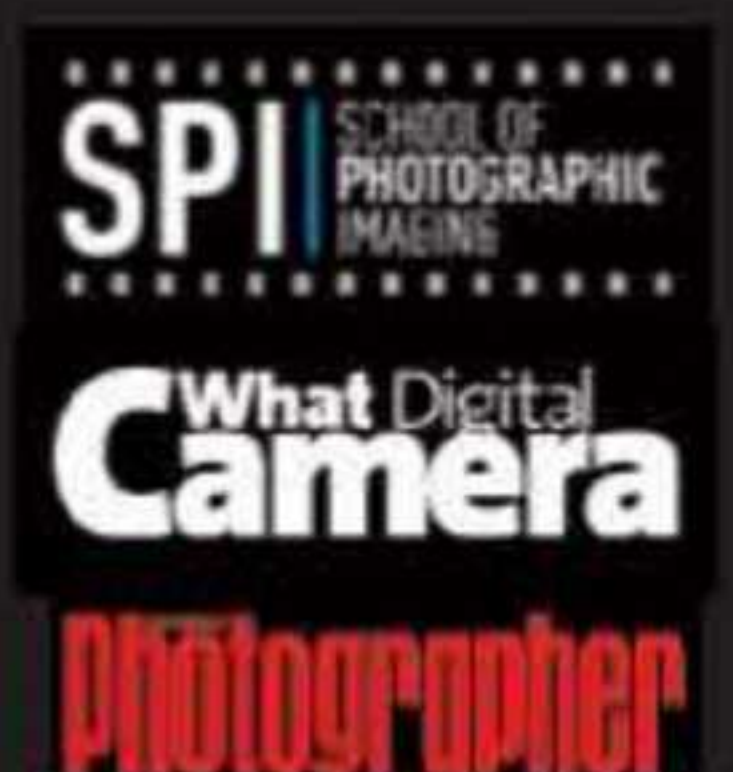
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AP explains...

Tripods

A tripod is an essential photographic accessory.
Tim Coleman explains all you need to know

IN SPITE of improved resolution for low-light shooting and image stabilisation in many cameras today, the tripod remains an essential accessory. Accurate framing, stability with telephoto lenses, low light without flash, slow shutter speeds and small apertures, bracketing,

multiple exposures and time-lapse sequences, videos, 360° panoramas, self-portraits, awkward shooting positions – all are possible with a tripod and all are compelling reasons to own one.

It is important to get a support system that will enable you to get

the most out of your camera kit, and which equips you for the type of photography you like to do. A tripod's reach, load capacity and versatility for shooting at different angles are all factors that should be considered. Furthermore, its size and weight must be taken into account, as it will directly determine whether or not you take it out with you. After all, carrying a heavy tripod is not an enticing prospect for a full day's walking.

Like any key photographic item, there are a number of options from which to choose, so over the next four pages I will lead you through the various options for tripod legs. There are no hard-and-fast rules when choosing legs; just consider all the features and decide which are most important to your photography.

Heads are also a key element of tripods, and we will be looking at these in depth in a future issue.

WEIGHT

THE FOLLOWING table indicates the difference that size and material make in real terms. Each weight indicated excludes a tripod head. These weigh another 150–400g for compact models, and 400–800g for more heavy-duty versions.

Size and type	Weight (g)	Carry comfort
Mini (A/CF)	300–600, up to 1,000	All day
Standard (CF)	800–1,400	At least half a day
Standard (A)	1,200–1,800	Half day
Eye-level (CF)	1,200–1,500	Half day
Eye-level (A)	2,000–2,500	1–3 hours
Overhead (A)	>3,000	A few minutes
Heavyweight studio	>3,000	A few minutes
A – aluminium CF – carbon fibre		

SPIRIT BUBBLE

We are starting to see the introduction of cameras with electronic levels built in, for accurate and level shooting. However, there are many that still do not. A spirit bubble is commonly found on tripod heads, but is also present on some legs – typically in the upper casting. This is particularly useful if the legs come without a head.

LEG LOCKS

Most tripods have a number of leg sections to extend their height.

Leg locks are a factor in the strength of the tripod's legs. There are generally two types of leg lock – a lever lock or a twist lock – with benefits to each. A lever lock grips the legs by pinching, so to speak; it is slightly bulkier but can be quicker to operate. The twist lock usually grips the circumference of the tube and is less likely to break than a lever, but it is susceptible to dust, grit and freezing temperatures. There is no rule as to which type is strongest because this will vary between manufacturers.

CASTING

The upper casting is made from either a lighter magnesium alloy or a heavier and stronger aluminium. There are some unique examples of materials used, like Gitzo's Souldid 238°, which is even lighter. It is not unusual to find more than one type of aluminium casting in the same set of legs – one for the leg locks and one for the upper casting – as well as another type for the tubing.

Die-casting is the most common production method for aluminium and magnesium-alloy casting, with injection moulding for plastic (polymer) casting. While this method is achieved using force, Gitzo employs gravity casting, which lets gravity do the work. Much less air is captured inside the casting, which makes it even stronger.

TUBING

Carbon, aluminium and plastic: just what is the difference?

GONE are the days of wooden tripod legs. Instead, they are manufactured from three main material types: carbon fibre, aluminium and plastic. Each type has its own benefits, whether it be value, strength or weight.

There are some unique examples of alternative materials being used by certain manufacturers for leg tubing, such as basalt and titanium. These fit somewhere between carbon fibre and aluminium in terms of cost, strength and weight.

The exterior of the tubing can be grooved, smooth or shiny. A grooved finish, as found on Benro tripods and some other models, prevents the legs from spinning around when they are unlocked. Some feature a soft grip on the legs, made from rubber (typically nitrile butadiene), which makes for easy and comfortable carrying in hot and cold weather.

CARBON FIBRE

Tripods made from carbon fibre are the most expensive type. They are chosen by professionals because it is the lightest and strongest tube material, and tripods constructed from it offer the best weight-to-stability ratio. What this means, though, is that the cost increases significantly. This is demonstrated clearly by manufacturers that sell both carbon-fibre and aluminium tripods, with the cost of

are the densest at 1,200 strands per fibre. Carbon fibre with a density of 400 or 600 strands per fibre is cheaper to manufacture, as is non-pure carbon fibre. This is why carbon-fibre tripods vary in price.

The number of layers in tubing is one of the most publicised pieces of information from manufacturers, and is certainly a factor that affects its strength. Manfrotto states three layers, whereas Gitzo, Giottos and Vanguard say six layers and Benro eight. However, this number of layers is not necessarily defined in the same way across manufacturers, and so it is not always the most helpful information for gauging strength. The maximum weight load gives a clearer indication. Gitzo's six-layer carbon tubing is made up of alternate longitudinal and crossed-fibre layers for added rigidity, while Vanguard's tubing has multi-directional fibres. In theory, the more layers and more densely packed the fibres, the heavier the leg should be, but this is not always the case.

'Aluminium is a popular choice because it is more affordable than carbon fibre, yet many of these tripods can appear virtually identical to their carbon-fibre counterparts and offer the same features'

Multi-directional carbon fibres increase the strength of the tubing. Here there are six layers

carbon-fibre tripods often increasing threefold over those made from aluminium.

Which version to buy is not quite so clear cut, however, as it is about more than crunching numbers. The strength and weight of carbon-fibre tubing is affected by several factors: the production process, the number of layers, the purity of carbon fibre, and the density and direction of the fibres.

As such, the level of quality differs between manufacturers.

Epoxy is used in the production of carbon fibre, and so traces can be present in the fibres, usually between the layers. Manfrotto and Vanguard are two manufacturers that claim their tubing to be 100% carbon fibre, with no epoxy between the layers. Gitzo tubing features both crossed and longitudinal-direction fibre layers for increased strength, and the fibres

ALUMINIUM

Aluminium is a popular choice because it is more affordable than carbon fibre, yet many of these tripods can appear virtually identical to their carbon-fibre counterparts and offer the same features. The main difference, however, is that aluminium is much heavier, although advances in aluminium tubing have seen the weight of the material reduced, primarily thanks to a lesser tube thickness. Another factor, as with carbon fibre, is the purity of the composition. The purity of aluminium tubing ranges from 100% in high-quality models, down to 40% or even lower. Virgin aluminium is stronger than recycled and is generally the type used for tubing, with the lower quality aluminium used by some for casting.

PLASTIC

For those on a tight budget, plastic is a great choice, but is not recommended for DSLR users because it will not support heavy bodies. These tripods are typically for compact cameras and are much less durable. Spending a little extra on a tripod that will last can, in the long run, be the cheaper option.

FEET

The material of the feet will affect how well the tripod grips the surface, and also whether they will cause any damage. Rubber feet are good for indoor use as they are less likely to cause damage, while spikes will grip certain outdoor surfaces very well but may damage indoor floors. Some tripods have metal spikes built into the rubber feet, which can be unscrewed so that the spikes protrude. Others offer spikes as extras. Furthermore, some feet have a wider surface area so they will not sink in wet ground, and still others have an adjustable angle to suit legs that can spread very wide.

AP explains...

Tripods

Overhead

Standard

Eye level

Compact

REACH

Tripod legs are typically grouped into four levels of reach: compact (mini), standard, eye level and overhead. Each size up has larger legs than the size below it, or more leg sections to achieve a higher maximum reach. Three- or four-leg sections are standard, although the more sections there are, the thinner the tubing gets and the greater the number of leg locks, which will in turn affect the strength of the tripod.

Clearly, the size of the legs affects the weight of the tripod itself. Mini tripods offer a compact platform, but will not support heavy cameras or reach eye level, making them more awkward to use. There are positives and negatives to each size, but lightweight traveller tripods are a good option because they fold away small but often still reach eye level. Equally, reach is considered in terms of how low the legs can go (minimum reach). This is affected by how wide they can spread as well as whether or not the central column can be reversed. Cheaper tripods will typically have a fixed angle to which the legs can be pulled out, whereas more expensive models often offer three angles and the option to adjust each leg independently. These angles tend to be roughly 25°, 55° and 80°, which is ideal for shooting awkward surfaces and low angles.



MONOPOD

A monopod is a single-leg support that is ideal for use with large and heavy telephoto lenses. It is common to see press and sports photographers using them. Recently, we have seen a monopod built into a tripod in the form of 3 Legged Thing's 'Brian' carbon-fibre tripod.

CENTRAL COLUMN

A tripod's versatility is hugely affected by whether it has a central column, and its level of functionality. Many older types have a geared lever to crank up the height of the column, which gives sturdy but slow operation; other columns are simply unlocked manually by a twist lock, pulled into place and locked again. The central column further extends the maximum height, although when fully extended the tripod becomes less stable. In some cases it can be removed and flipped upside down for low-level shooting (great for macro), or even set

horizontally for positioning a camera at overhanging or difficult angles, such as over a stream and for wheelchair users.

The speed at which the column can be operated is a key consideration. Manfrotto's version has a quick-adjust central column for horizontal positioning; Vanguard has a similar column that can be positioned at any angle between 0° and 180°; Giottos allows horizontal positioning but is slow to adjust. Vanguard's Nivelio mini tripod can swing its column upside down without it being removed, which is a much quicker form of operation.



FOLDED HEIGHT

A tripod's height when folded is an important factor for storage and travel. An extra leg section will give greater height, but could well fold away as small as those without. Legs fold away in different ways, and this affects the fold size. Traveller tripods fold the legs up 180° and into the central column, which is around 20% more compact than the standard fold-in legs. The most compact tripod design we have seen is the new Benro Traveller series (see page 47). Its design positions the legs in a line rather than around a central point, which means they fold away flat. This does, however, limit the functionality of the legs.

If a tripod is likely to accompany you on your travels, the weight and size must be a consideration. It can be worth buying two tripods: one for regular use and a more compact model for travelling. Do check with your airline for weight allowance and permitted hand-luggage dimensions – typically 560x450x250mm – and then check your tripod. It could be the difference between checking it in or attaching it to the side of your camera bag and taking it through as hand luggage. Unfortunately, there is no definitive answer to whether a tripod can be taken through as hand luggage, with people having mixed experiences, although most frequently they are being allowed to take it through. If you check it in, wrap the tripod up in clothes and place it in the centre of a bag.

HOOKS

On many models a hook can be found at the bottom of the central column, or in some cases added as an extra. This is useful for hanging a weight to increase the tripod's stability.

TOP TIPS

- 1** Buy extra tripod plates, one for each camera you own – it saves time over removing and refixing a single plate if you use multiple cameras on the same day's shooting.
- 2** Think about transporting your tripod. If a case with a strap is not included, then factor in the cost of buying one. Other options include a separate shoulder strap or, if possible, attaching the tripod to your camera bag.
- 3** Pushing the legs down is a good test of the strength of tubing, but twisting the legs tests the tripod's stability.
- 4** Check the head drift by mounting a longer lens on your camera. Gitzo claims a 0.03% tolerance, but other tripods may be significantly higher, which is frustrating when trying to frame precisely.
- 5** Consider other types of camera support. Options include a beanbag, a piece of string (SteadyPod), a monopod, bendy tripods (Joby) and pocket tripods for smaller cameras.

AMATEUR PHOTOGRAPHER PRESENTS A

PHOTOGRAPHIC DAY

AT LACOCK ABBEY THE HOME OF FOX TALBOT

Join AP Editor **Damien Demolder** for lunch and a day of photography at Lacock Abbey, home of William Henry Fox Talbot, the father of British photography



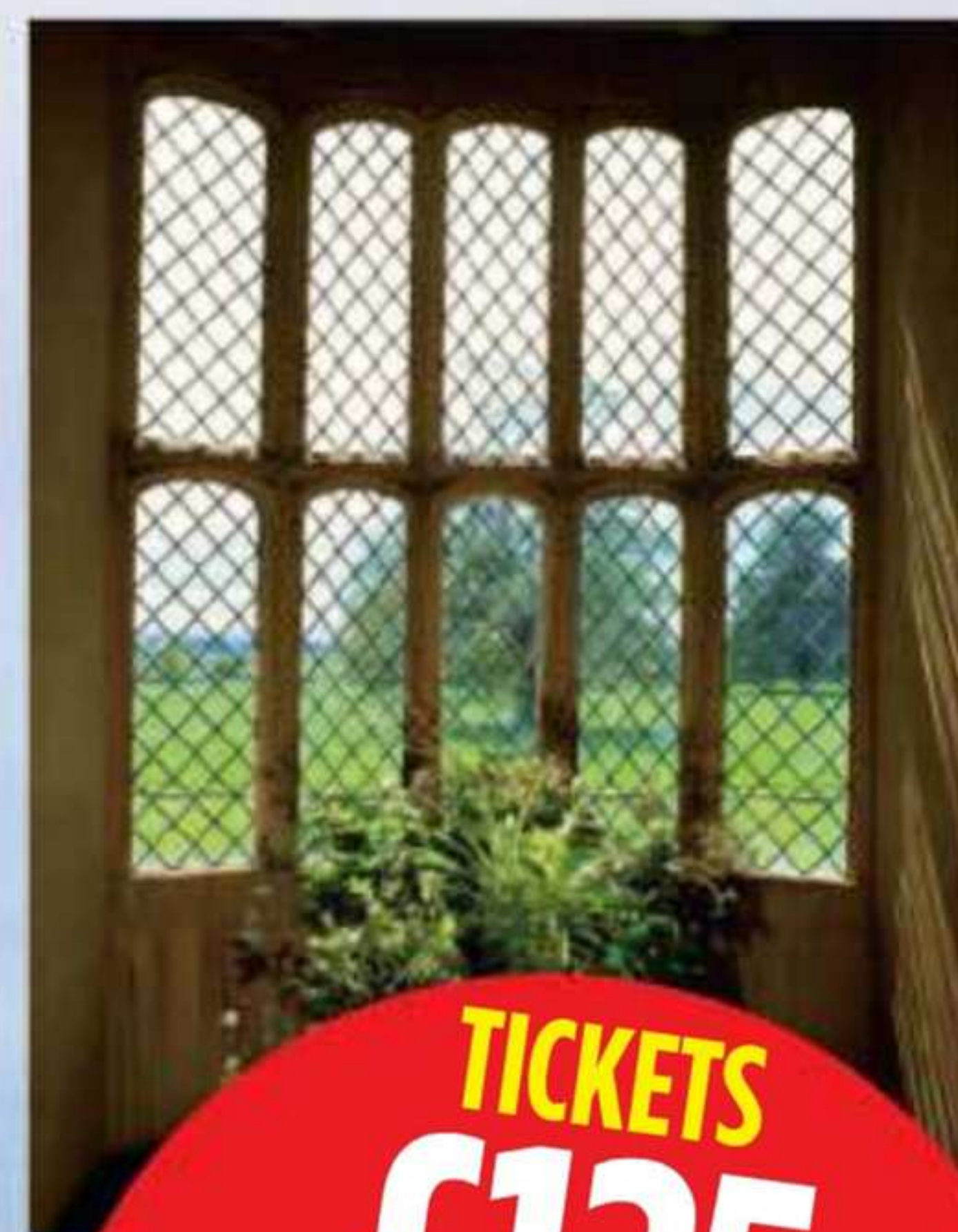
The Fox Talbot Museum at Lacock Abbey houses the cameras and equipment William Henry Fox Talbot, the father of British photography, used in the development of the calotype process in the 1840s. You will be able to see the objects he photographed, his publications and some of his personal items, as well as the famous lattice window used as the subject of his first negative (see right).

Join AP editor Damien Demolder for lunch and a day of photography at Lacock Abbey on 8 July 2011. With time for a guided tour of the Fox Talbot museum, as well as to make the most of the splendid grounds of this historic National Trust property, this promises to be an interesting and enjoyable day.

A two-course lunch will be included at the Sign of the Angel, a 15th century inn nestled in the heart of the picturesque village of Lacock, after which you will return to the Abbey to capture the architectural wonders of the building itself and the delightful Wiltshire countryside that surrounds it.



Photograph of a print from Fox Talbot's first negative of the Oriel Window, 1835, in the South Gallery at Lacock Abbey



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UNTIL 31 MAY 2011

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10.00	Arrive at the Abbey
10.15-10.30	Introduction
10.30-12.30	Fox Talbot Museum and Abbey
12.30	Lunch at The Sign of the Angel Inn
14.15	Fox Talbot Museum and Abbey
16.30	Tea and coffee and a goody bag
17.00	End of day

WHEN AND WHERE

Date	8 July 2011
Time	10am-5pm
Location:	Lacock abbey, Wiltshire
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To book	Please call 0203 148 4326/1 or email spiadmin@ipcmedia.com for further information

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CONDITIONS The photography day is for up to 48 readers only, with an early-booking discount of £99 for bookings made until 31 May 2011. In the event that there are not enough bookings, the event will be cancelled until further notice and all monies paid will be refunded. Price includes a photographic day with the editor, entry to Lacock Abbey and the Fox Talbot Museum, demonstrations, facilities, lunch at the Sign of The Angel Inn and light refreshments.

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AskAP

Let the AP team answer your photographic queries



FORMULATING A CHECKLIST

Q I'm finding photography extremely frustrating. I bought a Panasonic Lumix DMC-G2 last Christmas and have been taking photos every day since. I prefer the manual lenses, but whatever settings I use the photos are not great when they are transferred to my computer. The shots look fine when I examine them on my camera's screen, but when I look at them on the bigger screen of my computer they inevitably end up being overexposed, underexposed, with slight blur/softness, too much noise or poor composition. I believe that I'm lacking a 'mental list' to check before taking a shot. I could do with a photographer telling me what he thinks of the way that I work. There must be some kind of order to the things that professionals do before taking a photograph, so can you help me? **Joanne Hewitt**

A Your letter rang a bell with me, Joanne, as this was something my photography teacher at school told me I should do just prior to taking a picture – and I still do it today. I run my eye around the edges of the frame and look for unwanted objects that could be excluded by a small movement of the camera or feet. I check that my exposure seems sensible (something you get a feel for) and that the shutter speed is not so low that I get camera shake. From what you've stated, it sounds like you might be suffering from this so ensure that your camera has picked a shutter speed faster than the reciprocal of the lens focal length (for example, faster than 1/50sec for a 50mm focal length).

With digital cameras I also check a few of the regularly changed options that I would otherwise forget I had tinkered with, such as ISO, focus mode and

white balance. There is nothing worse than realising you have just shot a load of landscape pictures in good light at ISO 3200.

The screen on the back of the Panasonic Lumix DMC-G2 is very good – in fact, it is so good that it can give a false impression of how great your images really are. The image needs to be blown up bigger than the size of the camera screen to see if you have good sharpness, although you can judge this in-camera if you zoom in.

The thing about checklists is that everyone's is different. My dad, who was a professional photographer for a while, used to ask himself, 'Is this picture good enough to sell' before he took a shot. If the answer was 'No', he didn't take it. This is a bit extreme, but it does go to show that you can formulate your own checklist depending on the type of images you are shooting. **Ian Farrell**

ASK...

Be it about modern technology, vintage equipment, photographic science or help with technique, here at AP we have the team that can help you. Simply send your questions to: apanswers@ipcmedia.com or by post to:

Ask AP, Amateur Photographer Magazine, IPC Media, Blue Fin Building, 110 Southwark Street, London SE1 0SU.

FROM THE AP FORUM

Batch conversion

Roobarb asks I have 400 or so images of my wedding from our professional photographer (all copyright-free and can be edited) that I would like to convert to monochrome. I only have Adobe Photoshop Elements 9. Is there any way I can process the files as a group rather than converting them individually?

Roy5051 replies Download FastStone Photo Resizer (www.faststone.org) and use this program to convert your images to mono in one go. You do not have to resize them, but that option is there if you want to. In the Output Format settings, click on Photometric and choose Grayscale. Output your files to a new folder (just to be on the safe side). I don't believe Actions are included in Elements, and it's certainly not on my old version 2.

Fen replies With something as important as wedding photos, I would want to convert them one at a time to get the best results. Doing a batch, all at the same settings, may not be the best idea. What may look good on one image may not look so great on another.

Ian Farrell replies The only way to do this that I can think of is via Camera Raw, and even here a few options missing from the Photoshop version of the interface make it less simple. Drag ten raw images into Elements and they will appear as thumbnails down the left-hand side of the screen. Click Select All, then reduce the Saturation slider to zero to remove the colour (you might as well make any contrast tweaks, too). I was then going to suggest clicking Save as... and converting them to JPEGs, but you can only save as DNG in my version of Elements (version 9 for Mac). So I guess it's a case of clicking Open to bring them all into Elements proper before saving them again, which you could do more quickly with keyboard shortcuts.

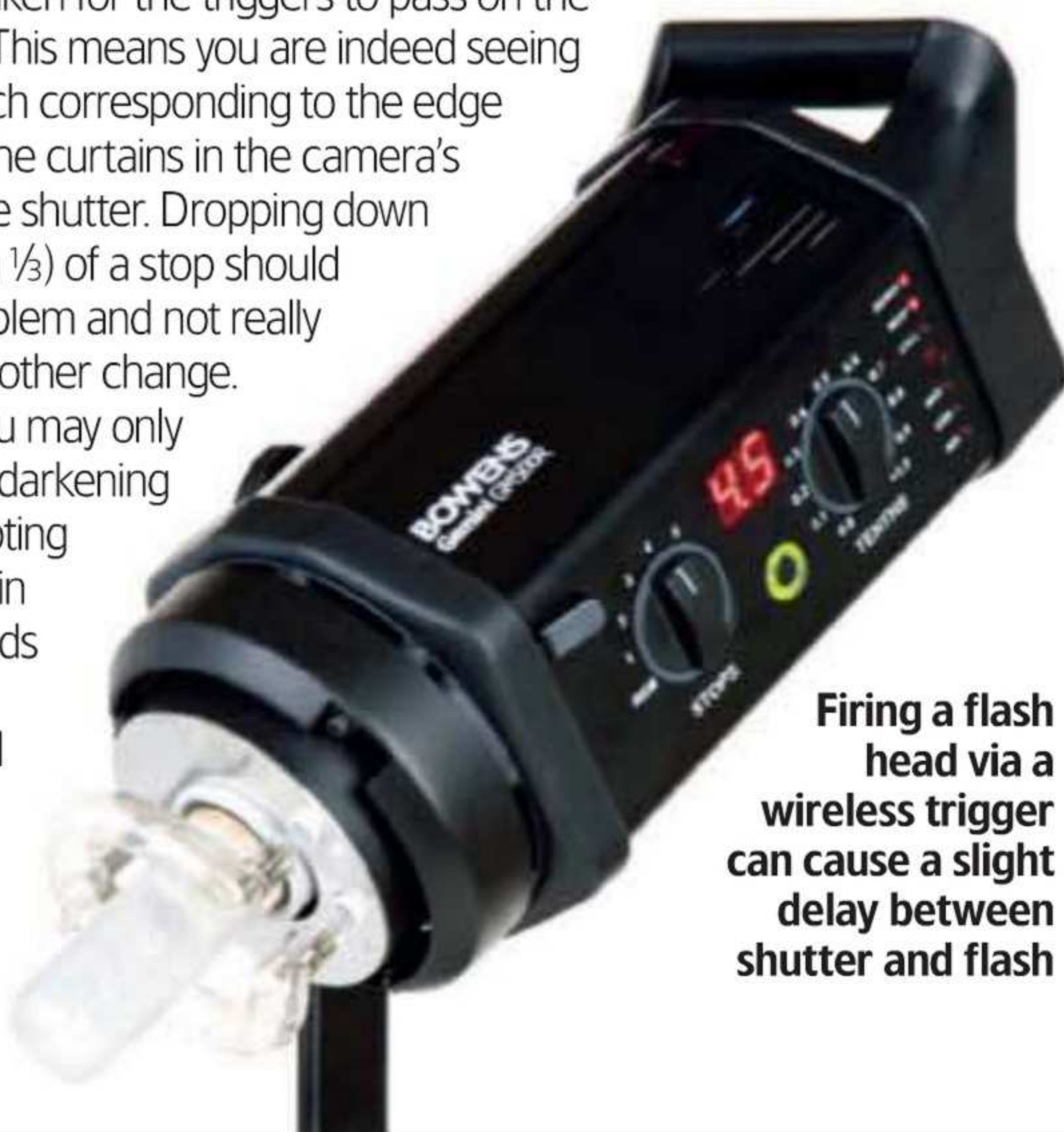
Alternatively, if it is just a one-off procedure, choose a 30-day trial of Photoshop or Lightroom, which have the best tools for this type of job.

AVOIDING THE DARK SIDE

Q I've recently started to use wireless flash triggers with my Bowens Gemini 500 studio flash heads, but I see a dark band down the long edge of the frame when shooting at my camera's top sync speed of 1/250sec on my Canon EOS 7D. This vanishes when I lengthen the shutter speed by ½ a stop to 1/160sec, which makes no real difference to the results I'm getting, but does make me worry there is something wrong with my new flash trigger. Is the dark edge caused by the shutter starting to close? Why don't I see this when shooting with a sync cable? **Paul Adamson**

A This is a common problem with many radio triggers, and is not an indication that there is anything wrong with your Bowens units. There is simply a very small delay between the camera triggering the flash and the units actually firing, caused by the time taken for the triggers to pass on the message. This means you are indeed seeing a dark patch corresponding to the edge of one of the curtains in the camera's focal-plane shutter. Dropping down ½ (or even ⅓) of a stop should fix the problem and not really cause any other change. Indeed, you may only notice the darkening when shooting against plain backgrounds anyway.

Ian Farrell



Firing a flash head via a wireless trigger can cause a slight delay between shutter and flash

f/AQ

Is it worth buying Photoshop?

Photoshop is ubiquitous in digital imaging, but rather expensive if you are just starting out. Photoshop CS5 costs £657 from the online Adobe store (www.adobe.com/store). Photoshop Elements costs only £64 and offers many of the features of its sibling in a friendlier package. So is Photoshop really worth the extra?

While it's true that Elements offers 80% of the functionality of Photoshop, that missing 20% may have features you find really useful, such as the Pen tool for drawing paths, the Vanishing Point tool that helps when cloning in perspective and the Quick Mask mode. Other options, such as colour management modes, have been cut down or rely on older code.

If none of these matters, then Elements is ideal for you. Much of what Photoshop CS5 offers is aimed at people who make a living from photography, design, reprographics or illustration. For instance,

it is unlikely you will ever use the CMYK colour mode, so it doesn't matter that Elements doesn't feature this.

In fact, Elements has features that Photoshop doesn't, such as the ability to add predesigned border effects, Photomerge modes like Group Shot, calendars and greetings cards, and integration with social networks such as Facebook and Flickr.

So the answer to the question is no, unless you are very advanced in your photography. Most plug-ins will work in both applications and there are as many guides to Elements as Photoshop. If you are still undecided, you can download 30-day demo options of both applications, and if you are a student the 80% discount might change the argument slightly. Otherwise, sit back and enjoy thinking about what you are going to buy with the other £600. **Ian Farrell**



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Photo: Ricoh GXR with S10 unit. 1/500, f10, 100ASA, 13.5mm, Norton Canes 20th May 2010.

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Image: Spitzley Zagari



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CANON EOS 4500 12.2 Mp COMPLETE WITH ALL ACCESS	MINT BOXED £325.00
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CANON EOS 1000D BODY WITH CANON 18 - 55 LENS	MINT BOXED £245.00
CANON POWERSHOT G6 COMPLETE WITH ALL ACCESS	MINT-BOXED £119.00
CANON 220 EX SPEEDLITE	MINT- £69.00
CANON 270 EX SPEEDLITE	MINT BOXED £115.00
CANON 550 EX SPEEDLITE	MINT CASED £215.00
CANON 580 EX SPEEDLITE	MINT BOXED £265.00
CANON 580 EX MK II SPEEDLITE	MINT BOXED £315.00
CANON MR-14EX MACROLITE RING FLASH	MINT £375.00
CANON BG-E2 BATT GRIP FOR EOS 200/300/400	MINT-BOXED £69.00
CANON BG-E2N BATT GRIP FOR EOS 200/300/400/500	MINT BOXED £99.00
CANON BG-E3 BATT GRIP FOR EOS 3500/4000	MINT BOXED £65.00
CANON BG-E4 BATT GRIP FOR EOS SD	MINT BOXED £115.00
CANON CP-E4, POWER PACK FOR ALL EX FLASHGUNS	MINT BOXED £119.00
CANON BG-E6 BATT GRIP FOR CANON EOS 50 MKI	MINT £195.00
CANON ST-E2 SPEEDLITE TRANSMITTER	MINT BOXED AS NEW £145.00
CONTAX SL300R T* DIGITAL	MINT BOXED £99.00
FUJI S5 PRO BODY 12.3 Mp COMPLETE (VERY LOW USE)	MINT BOXED £545.00
FUJI S2 PRO 6.2 MpaBODY COMPLETE (VERY LOW USE)	MINT BOXED AS NEW £199.00
FUJI FINEPIX REAL 3D W3 10Mp HD MOVIE (LATEST)	NEW £325.00
FUJI S7000 FINEPIX DIGITAL 6.3Mp 6x ZOOM COMPLETE	MINT BOXED £99.00
NIKON D1X BODY 6Mp COMPLETE (VERY LOW USE)	MINT BOXED £469.00
NIKON D300 BODY 12.3 Mp + ACCESS (1700 ACTUATIONS)	MINT BOXED £699.00
NIKON D200 BODY 10.2 Mp WITH ALL ACCESSORIES	MINT BOXED AS NEW £399.00
NIKON D90 BODY 12.3 Mp (ONLY 977 ACTUATIONS)	MINT-BOXED £445.00
NIKON D80 BODY 10.2 Mp WITH ALL ACCESSORIES	MINT BOXED £315.00
NIKON D60 BODY 10.2Mp WITH ALL ACCESS	MINT BOXED £235.00
NIKON D100 + MBD-100 GRIP COMPLETE WITH ACCESS	MINT £199.00
NIKON D100 BODY COMPLETE WITH ALL ACCS	MINT BOXED £179.00
NIKON SB 600 SPEEDLIGHT	MINT BOXED £189.00
NIKON SB 500X SPEEDLIGHT	MINT BOXED £59.00
SIGMA EM-140 DG MACRO FLASH FOR NIKON ITTL	MINT BOXED £199.00
NIKON MB - D10 BATT GRIP FOR NIKON D300/D300S/D700	MINT BOXED AS NEW £225.00
NIKON MB - D200 BATT GRIP FOR NIKON D200 & FUJI S5	MINT BOXED £99.00
NIKON MB - D80 BATT GRIP FOR D90/D80	MINT £115.00
CAPTURE NX2 EDITING AND PROCESSING SOFTWARE	MINT BOXED £95.00
NIKON EH-6 AC ADAPTOR FOR D2H/D2X/D2Xs/D3/D3X/D3s	MINT BOXED AS NEW £69.00
NIKON EH-5 MAINS ADAPTOR FOR D50/70/70S/100	MINT BOXED £49.00
NIKON MC 36 REMOTE CONTROL	NEW £119.00
OLYMPUS 17mm f2.8 & FINDER ZUIKO DIG MICRO 4/3rds	MINT AS NEW £225.00
OLYMPUS 11 - 22mm f2.8/3.5 ZUIKO DIGITAL 4/3rds LENS	"NEW" £399.00
OLYMPUS 14 - 45mm f3.5/5.6 ZUIKO DIGITAL	MINT £125.00
OLYMPUS 40 - 150mm f4.5/6.7 ED ZUIKO DIGITAL 4/3rds LENS	MINT £149.00
OLYMPUS 40 - 150mm f3.5/4.5 ZUIKO DIGITAL 4/3rds LENS	MINT BOXED £79.00
PENTAX K10 D BODY COMPLETE WITH ALL ACCESSORIES	MINT BOXED AS NEW £275.00
PENTAX 18 - 55mm f3.5/5.6 AL WEATHER RESISTANT	MINT BOXED £115.00
PENTAX B64 BATTERY GRIP FOR K7	MINT BOXED AS NEW £195.00
PANASONIC GF1 BODY COMPLETE WITH ALL ACCESS	MINT BOXED £295.00
PANASONIC G1 BODY KIT WITH PAN 14 - 45mm LENS	MINT BOXED AS NEW £299.00
PANASONIC 7 - 14mm f4 LUMIX VARIO MICRO 4/3rds	NEW £365.00
PANASONIC 14 - 140mm f4.5/5.8 MICRO 4/3rds	MINT CASED £575.00
PANASONIC 45 - 200mm f4/5.6 LUMIX G OPT STAB 4/3rds	MINT BOXED AS NEW £219.00
PANASONIC DMW-CGLISE-K GF1 CASE FOR GF1	MINT BOXED £35.00
RICOH R8 DIGITAL 10mp, 7.1X ZOOM (28-200) 2.75" SCR	NEW £125.00
SONY ALPHA A900 BODY 24.6 Mp COMPLETE ALL ACCESS	MINT BOXED £1,499.00
SONY ALPHA 200 BODY 10.2 Mp WITH CHARGER	MINT £195.00
SONY ALPHA 100 BODY WITH SONY 18 - 70 LENS	MINT £189.00
SONY ALPHA 50mm f1.4 A/F LENS	MINT BOXED £225.00
SONY ALPHA 100mm f2.8 MACRO LENS	MINT BOXED £445.00
SONY ALPHA 24 - 70mm f2.8 ZEISS VAR-SONN ZA SSM T*	MINT BOXED £395.00
SONY ALPHA 24 - 105mm f3.5/4.5 ("NEW UNUSED")	NEW £199.00
SONY ALPHA 28 - 75mm f2.8 SAM LENS	MINT BOXED £495.00
SONY ALPHA 28 - 250mm f3.5/6.3 DT SMOOTH A/F SAM	MINT+HOOD £299.00
SONY ALPHA 70 - 400mm f4/5.6 G SSM LENS	MINT BOXED £1,175.00
MINOLTA 300mm f2.8 HIGH SPEED A/F APO	EXC+++ £995.00
MINOLTA 28mm f2.8 A/F MINOLTA/SONY FIT	MINT £125.00
MINOLTA 24 - 105mm f3.5/4.5 A/F "D" MIN/SONY FIT	MINT £145.00
TAMRON 70 - 300mm f4/5.6 Di LD MACRO SONY FIT	MINT BOXED AS NEW £95.00
SIGMA 2.0 x APO DG TELECONVERTER FOR SONY ALPHA	MINT BOXED AS NEW £145.00
SIGMA EM 140 DG MACRO FLASH FOR SONY ALPHA	MINT BOXED £225.00
SONY ALPHA HVL-F36AM FLASH GUN	MINT CASED £145.00
SONY ALPHA HVL-F58AM FLASH GUN	MINT CASED £299.00
NISSIN DI 866 PRO FLASHGUN FOR SONY ALPHA	MINT BOXED £145.00
KENCO TUBE SET D6 12,20,36 FOR SONY DIGITAL	MINT BOXED AS NEW £99.00

Canon Autofocus, Digital Lenses & Accessories

CANON EOS 1V HS BODY	MINT - BOXED £565.00
CANON EOS 1V BODY	MINT-BOXED £499.00
CANON EOS 1NRS BODY	MINT-BOXED £465.00
CANON EOS 1NRS BODY	MINT- £425.00
CANON EOS 1NHS	MINT-BOXED £299.00
CANON EOS 3 BODY	MINT BOXED £189.00
CANON EOS 3 BODY	MINT- BOXED £169.00
CANON EOS 5 BODY	EXC+++ £60.00
CANON EOS 33V BODY COMPLETE WITH BATTERY GRIP	MINT £95.00
CANON EOS 500N BODY	MINT- £49.00
CANON EOS RT BODY (PELICAN MIRROR)	MINT- £99.00
CANON 24 - 70mm f2.8 USM "L"	MINT BOXED £849.00
CANON 24 - 105mm f4 USM "L" IMAGE STABILIZER	MINT BOXED £275.00
CANON 24 - 105mm f4 USM "L" IMAGE STABILIZER	MINT CASED £245.00
CANON 28 - 300mm f3.5/5.6 USM "L" IMAGE STABILIZER	MINT BOXED AS NEW £1,595.00
CANON 35 - 350mm f3.5/5.6 USM "L"	MINT CASED AS NEW £399.00
CANON 70 - 200mm f4 USM "L" IMAGE STABILIZER	MINT BOXED £825.00
CANON 70 - 200mm f2.8 USM "L" IMAGE STABILIZER	MINT BOXED £1,175.00
CANON 80 - 200mm f2.8 USM "L" (SUPERB SHARP LENS)	MINT BOXED AS NEW £675.00
CANON 100 - 400mm f4.5/5.6 USM "L" IMAGE STABILIZER	MINT BOXED £1,045.00
CANON 14mm f2.8 USM "L" COMPLETE WITH HOOD	MINT £1,295.00
CANON 50mm f1.2 USM "L"	MINT BOXED AS NEW £999.00
CANON 85mm f1.2 USM "L" MK II COMPLETE WITH HOOD	MINT £1,395.00
CANON 135mm f2 USM "L"	MINT BOXED £275.00
CANON 200mm f2.8 USM "L" MK II COMPLETE WITH HOOD	MINT £499.00
CANON 300mm f4 USM "L" IMAGE STABILIZER	MINT BOXED £945.00
CANON 400mm f5.6 USM "L" + HOOD	MINT-CASED £845.00
LENSBABY COMPOSER + FISHEYE OPTIC + 2 AP KITS	MINT CASED £225.00
CANON 20mm f2.8 USM COMPLETE WITH HOOD	MINT £325.00
CANON 15mm f2.8 FISHEYE LENS	MINT £495.00
CANON 24mm f2.8 EF	MINT BOXED £265.00
CANON 24mm f2.8 EF	MINT £235.00
CANON 28mm f2.8 EF	MINT £120.00
CANON 50mm f1.8 MK I (SUPERB LENS RARE NOW)	MINT £165.00
CANON 50mm f1.8 MK II - FILTER	MINT BOXED £75.00
CANON 85mm f1.8 USM	MINT BOXED £245.00
CANON 100mm f2.8 USM MACRO	MINT BOXED AS NEW £375.00
CANON 17 - 85mm f4/5.6 IMAGE STABILIZER + HOOD	MINT BOXED £230.00
CANON 18 - 135mm f3.5/5.6 EF-S IMAGE STABILIZER	MINT BOXED AS NEW £269.00

CANON 20 - 35mm f3.5/4.5 USM	MINT- £175.00
CANON 28 - 80mm f3.5/5.6 USM	MINT £99.00
CANON 28 - 105mm f3.5/5.6 USM + HOOD	MINT £159.00
CANON 28 - 135mm f3.5/5.6 USM IS IMAGE STAB + HOOD	MINT BOXED £269.00
CANON 28 - 200mm f3.5/5.6 USM	MINT BOXED £225.00
CANON 55 - 200mm f4/5.6 EF USM	MINT-BOXED £115.00
CANON 55 - 250mm f4/5.6 EFS USM IMAGE STABILIZER	MINT BOXED AS NEW £159.00
CANON 75 - 300mm f4.5/5.6 USM MK III (LATEST)	MINT BOXED AS NEW £165.00
CANON 75 - 300mm f4.0/5.6 MK III	MINT £119.00
CANON 75 - 300mm f4/5.6 USM IMAGE STABILIZER	MINT-BOXED £299.00
CANON 1.4x EXTENDER MK II	MINT BOXED £275.00
CANON 2.0x EXTENDER MK II	MINT BOXED £275.00
CANON PB E2 BOOSTER FOR EOS 1V/EOS3 etc	EXC £49.00
CANON PB-E1 BOOSTER FOR EOS 1 etc	MINT £59.00
CANON 540 EZ FLASH + INST	MINT CASED £99.00
CANON 540 EZ FLASH + INST	MINT- CASED £99.00
CANON 430 EZ FLASH	MINT CASED £69.00
CANON TC 80N3 REMOTE CONTROLLER	MINT BOXED £89.00
CANON LC3 TRANSMITTER AND RECEIVER	MINT £145.00
CANON LC4 TRANSMITTER AND RECEIVER	MINT- £175.00
CANON LC-5 WIRELESS REMOTE CONTROLLER SET	MINT BOXED AS NEW £245.00
SIGMA 20mm f1.8 EF DG ASPHERIC RF (LATEST)	MINT BOXED £345.00
SIGMA 20mm f1.8 EF DG ASPHERIC RF (LATEST)	MINT - CASED £299.00
SIGMA 24mm f1.8 EX DG LENS	MINT + HOOD £299.00
SIGMA 105mm f2.8 EX MACRO	MINT CASED £69.00
SIGMA 12 - 24mm f4/5.6 EX DG HSM MOTOR (LATEST)	MINT BOXED £449.00
SIGMA 17 - 35mm f2.8/4 EX ASPHERICAL	MINT BOXED £195.00
SIGMA 17 - 70mm f2.8/4 DC MACRO SLD HSM	MINT BOXED £199.00
SIGMA 18 - 50mm f3.5/5.6 DC ZOOM	MINT £75.00
SIGMA 24 - 70mm f2.8 EX DG MACRO + HOOD	MINT £345.00
SIGMA 28 - 135mm f3.8/5.6 MACRO ASPHERICAL + FILTER	MINT + HOOD £95.00
SIGMA 28 - 300mm f3.5/6.3 MACRO ZOOM	MINT + HOOD £75.00
SIGMA 50 - 500mm f4/6.3 EX APO RF HSM	MINT- CASED £75.00
SIGMA 80 - 400mm f4/5.6 EX APO DG OPTICAL STABILISER	MINT- £499.00
SIGMA 135 - 400mm f4/5.6 APO	MINT CASED £289.00
TAMRON 90mm f2.8 SP Di MACRO 1:1 (LATEST)	MINT BOXED £275.00
TAMRON 200 - 500mm f5.6/6.3 SP Di (LATEST SUPERB)	MINT BOXED AS NEW £675.00
TOKINA 10 - 17mm f3.5/4.5 AT-X DX LENS (LATEST)	MINT £399.00

Contax 'G' Compacts & SLR

CONTAX G1 BODY	MINT- £195.00
CONTAX TITANIUM COMPACT + LEATHER CASE	MINT CASED £495.00
CONTAX 45mm f2 PLANAR + CONTAX HOOD & FILTER	MINT BOXED £295.00
CONTAX 90mm f2.8 SONNAR + CONTAX HOOD + FILTER	MINT £199.00
CONTAX G1 CASE COMPLETE	MINT- £65.00
CONTAX 90mm f2.8 SONNAR "G"	MINT BOXED £199.00
CONTAX 35 - 70mm f3.5/5.6 VARIO SONNAR T*	MINT BOXED £365.00
CONTAX TVS TITANIUM + DATABACK	MINT BOXED £279.00
CONTAX TLA 140 FLASH	MINT CASED £49.00
CONTAX TLA 200 FLASH	MINT CASED £95.00
CONTAX TLA 200 FLASH BLACK	MINT CASED £95.00
CONTAX TITANIUM HOODS, FILTERS, etc FOR "G"	MINT BOXED PHONE
CONTAX ST BODY	EXC+++ £269.00
CONTAX RTS II QUARTZ BODY	EXC+ £119.00
CONTAX FIT YASHICA 28mm f2.8 SUPERB CONDITION	MINT £85.00
CONTAX 28mm f2.8 DIAGON T* AE	EXC+++ £139.00
CONTAX 35mm f2.8 DIAGON T* AE	EXC+++BOXED £125.00
CONTAX 35mm f2.8 DIAGON T* MM	MINT BOXED £199.00
CONTAX 45mm f2.8 TESSAR PANCAKE	MINT- £175.00
CONTAX 85mm f1.4 PLANAR MM	MINT- £495.00
CONTAX 135mm f2.8 SONNAR MM	MINT £245.00
CONTAX 185mm f2.8 SONNAR T* AE	MINT BOXED £225.00
CONTAX MULTAR III 1.4 x TELECONVERTER	NEW £245.00
CONTAX BERGUNDY CASE FOR 167 BODY	MINT BOXED £45.00

Leica 'M', 'R' & Screw & Binoculars

LEICA M6 TTL CHROME BODY 0.72	MINT BOXED £995.00
LEICA M6 TTL CHROME BODY 0.72	MINT-BOXED £899.00
LEICA M6 TTL BLACK BODY 0.85	MINT BOXED £995.00
LEICA M6 TITANIUM BODY	MINT- £965.00
LEICA M6 CLASSIC BODY CHROME 0.72	MINT-BOXED £875.00
LEICA M6 CLASSIC BODY BLACK 0.72	EXC+++BOXED £799.00
LEICA M5 BLACK BODY 2 LUG (REALLY FINE EXAMPLE)	MINT- £795.00
LEICA M4-2 BLACK BODY	MINT - BOXED £699.00
LEICA M4a BODY (SUPERB CONDITION)	£575.00
LEICA IIIa & CASE	MINT-CASED £795.00
LEICA 5cm f3.5 COLL ELMAR	MINT- £245.00
LEICA M FIT ZEISS 21mm f2.8 ZM BIOGON (SUPERB LENS)	MINT BOXED AS NEW £895.00
LEICA 50mm f1.5 SUMMITAR	MINT- £395.00
LEICA 90mm f2.5 SUMMICRON CHROME	MINT BOXED AS NEW £895.00
LEICA 90mm f2.5 SUMMARIT M + METAL HOOD + CAP	MINT BOXED AS NEW £1,075.00
LEICA 135mm f2.8 ELMARIT M FOR M3	MINT £345.00
LEICA 135mm f4.5 HEKTOR + HOOD	EXC++ £99.00
LEICA 135mm f4.5 HEKTOR M + HOOD	MINT- £159.00
LEICA 200mm f4 TELYT + HOOD	MINT £495.00
LEICA M BELLOWS UNIT	MINT £75.00
LEICA HANDGRIP FOR M6, M7, MP etc	MINT- £59.00
LEICA HANDGRIP FOR M6 / M6TTL / M7	MINT BOXED AS NEW £79.00
LEICA MOTOR M FOR M6 / M6TTL / M7	MINT BOXED AS NEW £325.00
METZ 54 MZ-3 + SCAS302 FOR M6/M6TTL/M7/M8/M9	MINT BOXED £175.00
LEICA SP20 FLASH	MINT CASED £119.00
LEICA ERC LEATHER CASE (114876)	MINT BOXED £169.00
LEICA SOFT LEATHER CASE (14522)	MINT BOXED £89.00
LEICA 65mm f3.5 ELMAR + 1646K FOC RING	MINT/BOXED £365.00
LEICA 9cm f4 HEAD + 16467 FOC MOUNT FOR VISO	MINT £199.00
LEICA R3 BODY BLACK	EXC++ £79.00
LEICA R7 BODY ANTHRACITE	MINT BOXED £945.00
LEICA R7 BODY BLACK	MINT- £495.00
LEICA R7 BODY BLACK	MINT- £445.00
LEICA 21mm f4 SUPER ANGULON R	MINT-BOXED £599.00
LEICA 50mm f2 SUMMICRON 3 CAM	MINT- £299.00
LEICA 50mm f2 SUMMICRON 3 CAM	EXC++ BOXED £279.00
LEICA 180mm f4 ELMARIT R 3 CAM	EXC++ £345.00
LEICA 560mm f6.8 TELYT R	MINT- £899.00
LEICA 28 - 70mm f3.5/4 VARIO ELMAR ROM	MINT BOXED AS NEW £495.00
LEICA 28 - 70mm f3.5/4 VARIO ELMAR ROM	MINT- £395.00
LEICA 28 - 70mm f3.5/4.5 VARIO ELMAR R	EXC+++ £299.00
LEICA 35 - 70mm f4 VARIO ELMAR R ROM	MINT- £299.00
LEICA 70 - 210mm f4 VARIO ELMAR R	EXC++ £399.00
LEICA MOTORWINDER FOR R8/R9	EXC++ £275.00
CANON 7 x 50 BINOCULARS CIRCA 1960 REALLY BRIGHT	EXC+++BOXED £125.00
MINOX 10x25 BR COMPACT BINOCULARS + CASE	MINT £125.00

Voigtlander & Ricoh & Compacts

VOIGTLANDER BESSA R BODY	MINT-CASED £199.00
VOIGTLANDER BESSA T BODY	MINT- £199.00
VOIGTLANDER BESSA L BODY	MINT- £99.00
VOIGTLANDER 15mm f4.5 S/W HELIAR ASP + FDR BLACK	MINT CASED £265.00
VOIGTLANDER 15mm f4.5 S/W HELIAR ASP + FDR (B)	MINT BOXED £279.00
VOIGTLANDER 25mm f4 SKOPAR + HOOD SILVER	MINT £245.00
VOIGTLANDER 25mm f4 SKOPAR + FINDER SILVER	MINT BOXED £279.00
VOIGTLANDER 25mm f4 COL SKOPAR VM + FINDER BLK	MINT BOXED £345.00
VOIGTLANDER 35mm f2.5 COLOR SKOPAR	MINT BOXED £199.00
VOIGTLANDER 75mm f2.5 COLOR HELIAR MC CHROME	MINT £275.00
VOIGTLANDER 90mm f3.5 APO LANTHAR (BLK)	MINT BOXED £229.00
VOIGTLANDER SCREW TO M RINGS IN STOCK PHONE	MINT BOXED £35.00
VOIGTLANDER LH1 HOOD FOR 21.25, 28mm LENSES	MINT BOXED £30.00
VOIGTLANDER BESSA WINDER / GRIP FOR T & R2	MINT BOXED £129.00

VOIGTLANDER SCREW TO M LENS ADAPTOR	MINT £30.00
VOIGTLANDER ANGLE FINDER + 15.21, 25mm ADAPTORS	MINT CASED £299.00
RICOH GR1 DATE BODY PRESENTATION BOX	MINT- BOXED £165.00

Medium & Large Format

BRONICA ETRS BODY ONLY	MINT- £75.00
BRONICA ETRSc BODY + 120 BACK	EXC++ £85.00
BRONICA 40mm f4.0 ZENANON MC	MINT- £195.00
BRONICA 40mm f4 PE LENS	MINT BOXED £289.00
BRONICA 100mm f4 MACRO ZENANON PE	MINT £225.00
BRONICA 105mm f4.5 ZENANON MACRO PE 1:1	MINT BOXED £299.00
BRONICA 150mm f3.5 ZENANON E MC	MINT BOXED £149.00
BRONICA 150mm f3.5 ZENANON E MC	MINT £129.00
BRONICA 150mm f4 PE	MINT £150.00
BRONICA 150mm f4 PE	MINT- £99.00
BRONICA 250mm f4 F4 E	MINT + HOOD £175.00
BRONICA 500mm 18 ZENANON	MINT £695.00
BRONICA MOTOR DRIVE E II	MINT-BOXED £175.00
BRONICA ETR/ETRS 135 FILM BACK N	MINT £125.00
BRONICA E120 BACK	EXC ++ £30.00
BRONICA ETRS 120 BACK	MINT £69.00
BRONICA PLAIN PRISM FOR ETRS/ETRS	MINT CASED £69.00
BRONICA 90 DEGREE PRISM FINDER	EXC+ £125.00
BRONICA AEI PRISM FINDER	EXC+++ £85.00
BRONICA SOAM BODY + GRIP DRIVE	MINT- £125.00
BRONICA 50mm f3.5 ZENANON S	EXC+++ £119.00
BRONICA 170mm f4 MACRO ZENANON PE	MINT £245.00
BRONICA 150mm f3.5 ZENANON S	MINT- £165.00
BRONICA SQ 120 BACK	EXC+++ £35.00



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D3100 From **£398.99**

D3100 Body **£398.99**
D3100 + 18-55mm VR **£449**



D90 From **£569**

D90 Body **£569**
D90 + 18-105mm VR **£679**
D90 + 70-300mm VR **£974**

D90 RECOMMENDED ACCESSORIES:
Matin Screen Protector for Nikon D90 **£10.99**
Nikon MC-DC2 Remote Control **£25.99**
B-Grip Camera Belt-Clip Holder **£50.99**
Nikon EN-EL3e Battery **£66.99**
Nikon MB-D80 Battery Grip **£149**



D5100 From **£669**

NEW! D5100 Body **£669**
NEW! D5100 + 18-55mm VR **£729**

D5100 RECOMMENDED ACCESSORIES:
Nikon MC-DC2 Remote Control **£25.99**
Nikon EN-EL14 Battery Pack **£40.99**
Manfrotto 055XPROB Tripod **£129.95**
Nikon ME-1 Microphone **£119**
Nikon 55-200mm f4.5-5.6 G AF-S DX VR IF-ED **£242.99**



D7000 From **£898**

D7000 Body RRP £1099.99 **£898**
D7000 + 18-105mm VR RRP £1299.99 **£1059.99**

D7000 RECOMMENDED ACCESSORIES:
Lowepro Fastpack 250 Rucksack (Black) **£49.95**
Nikon SB-700 Speedlight Flashgun **£265**
Nikon MB-D11 Battery Grip **£269**
Nikon 35mm f1.4G AF-S **£1392.99**



D300s From **£1019**

D300s Body RRP £1499.99 **£1019**
D300s + 16-85mm VR **£1479**

D300s RECOMMENDED ACCESSORIES:
Lowepro Nova 180 AW Shoulder Bag From **£44**
Nikon MC-30 Remote Cord 0.8m **£67.99**
Nikon EN-EL3e Battery **£66.99**
Giotto Vitruvian VGR8255 Tripod plus MH5310-630 Ball Head **£233.99**
Nikon MB-D10 Battery Grip **£259**
Nikon 105mm f2.8G AF-S IF ED VR **£613.99**



D700 From **£1848**

D700 Body **£1848**

D700 RECOMMENDED ACCESSORIES:
Nikon EN-EL3e Battery **£66.99**
Nikon ML-3 Remote Control Set **£203.99**
Nikon MB-D10 Battery Grip **£259**

Nikon Capture NX2 **£132.99**
Nikon Capture NX2 Upgrade (Capture NX required) **£81.99**



D3s Body **£3599**

D3s Body RRP £4199 **£3599**

D3s RECOMMENDED ACCESSORIES:
Cokin H250A ND Grad Filter Kit **£51.99**
Lee Big Stopper 10x Filter **£91.99**
Nikon EN-EL4a Battery **£102.99**
Nikon SB-900 Speedlight Flashgun **£322.99**
Nikon WT4 Kit inc MH18a + Battery **£609.99**
Nikon 24-70mm f2.8 G AF-S ED **£1248**
Nikon 14-24mm f2.8 G AF-S ED **£1329.99**
Nikon 70-200mm f2.8 G AF-S ED VR II **£1629**



D3x Body **£5069**

D3x Body **£5069**

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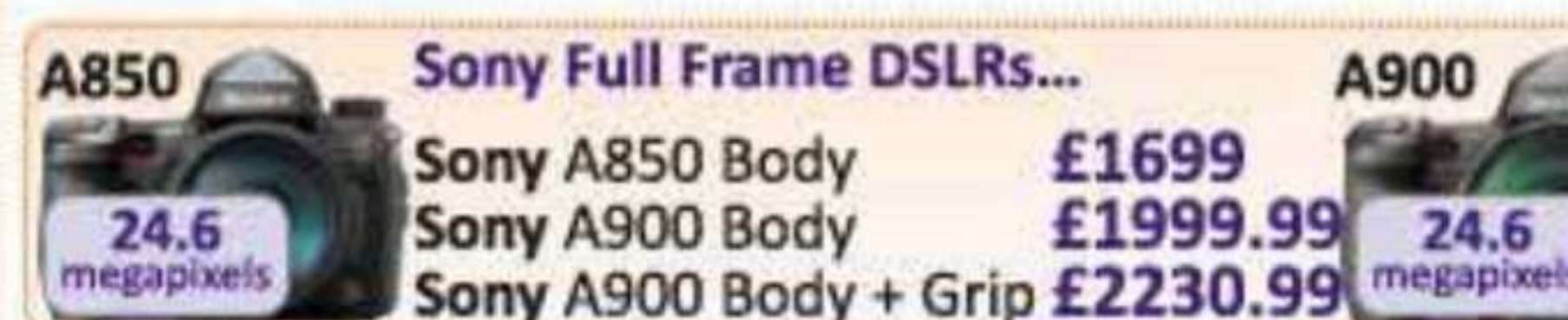
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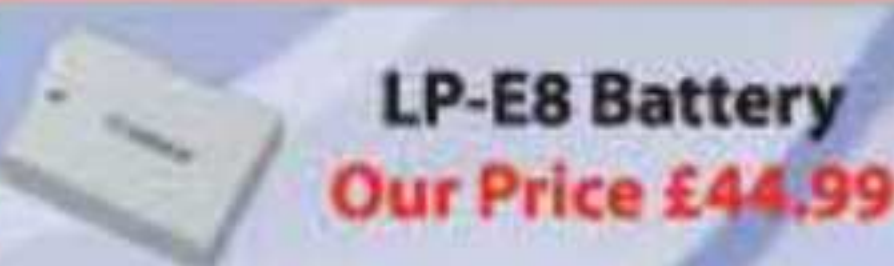


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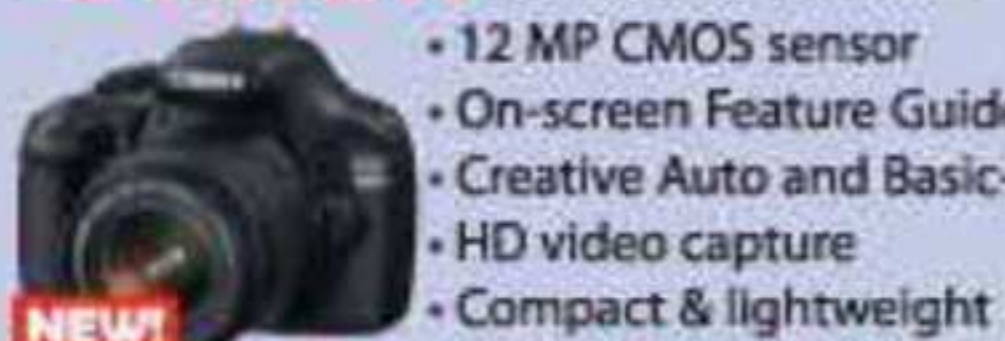


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<ul style="list-style-type: none"> WFT-E1 (EOS 1Ds II) £999.99 WFT-E2 (EOS 1D III) (1) £699.99 WFT-E2 Mark II (EOS 1D IV) £629.99 WFT-E3 (EOS 40D) £769.99 WFT-E4 (EOS 5D Mk II) £699.99 WFT-E4 Mark II (EOS 5D Mk II) £599.99 WFT-E5B (EOS 7D) £449.99 	<ul style="list-style-type: none"> RC-6 (EOS 500D, 550D, 600D) £16.99 RS-60E3 (EOS 400D, 450D) £24.99 RS-80N3 (40D, 5D, 1D III 1Ds III) £44.99 TC-80N3 (50D, 5D, 1D III 1Ds III) £119.99 LC-5 Wireless Controller Set £334.99 	
Batteries	Waterproof Housings	
<ul style="list-style-type: none"> NB 2LH (G7, EOS 350D, 400D) £70.00 NB 6L (for Digital IXUS 85 IS) £43.00 NB 7L (for Powershot G10) £59.00 NB 9L (for IXUS 1000 HS) £43.00 BP 511A (G6,30D,40D,50D,5D) £79.99 LP E4 (for EOS 1D/1Ds Mark II) £124.00 LP E5 (EOS 450D/500D) £44.99 LP E6 (for 60D/7D/5D Mk II) £69.99 LP E8 (for EOS 550D/600D) £44.99 LP E10 (for EOS 1100D) NEW £49.99 	<ul style="list-style-type: none"> WP DC26 (IXUS 870 IS) £169.99 WP DC28 (PowerShot G10) £169.99 WP DC32 (IXUS 110 IS) £169.99 WP DC33 (IXUS 120 IS) £175.00 WP DC35 (PowerShot S90) £175.00 WP DC39 (IXUS 115) £225.00 WP DC42 (PowerShot SX220 HS) See Web WP DC41 (IXUS 220) £225.00 	

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- D-Movie - full HD (1920 x 1080) movie clips

Body SRP £669.99
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D7000

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AF-D 20mm f/2.8	£469.99	AF-DC 105mm f2 Nikkor	£809.99	AF-S 18-105mm VR (White Box)	£180.00
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AF-S 24mm f/1.4G ED Nikkor	£1,619.99	AF-D 180mm f2.8 IF ED	£634.99	AF-S 24-70mm f2.8G ED	£1,289.99
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35mm f1.8 AF-S DX Lens	£179.99	AF-S 400mm f/2.8G ED VR	£6,749.99	AF-S 55-200mm f/4-5.6 VR DX	£209.99
PC-E 45mm f/2.8D ED Micro	£1,429.99	AF-S 500mm f/4G ED VR	£6,049.99	AF-S 55-300mm f/4.5-6.8G VR	£269.99
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AF-S 50mm f/1.4G	£309.99	AF-S 10-24mm f/3.5-4.5G DX ED	£669.99	AF-S 70-300mm f/4.5-5.6G IF VR	£399.99
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AF-S 60mm f2.8G Micro ED	£409.99	AF-S 16-35mm f/4G ED VR	£859.99	TC-14E II 1.4x AF-S Teleconverter	£324.99
AF-S 85mm f/3.5G DX Micro	£419.00	AF-S 16-85mm f/3.5-5.6G ED VR	£463.99	TC-17E II 1.7x AF-S Teleconverter	£324.99
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Panasonic

Panasonic G2 + 14-42mm O.I.S



Megapixels	12.1	HD Video	✓
LCD Screen	3.0"	FPS	3
Live View	✓	Card Type	SD

Among the many innovative technologies & features available on the Lumix G2, the 3.0" Free-Angle Touch-Control LCD is certain to give you the creative freedom to capture stunning photos & HD movies.

Our Price £419.99

Panasonic GF2 + 14-42mm O.I.S



Megapixels	12.1	HD Video	✓
LCD Screen	3.0"	FPS	3.2
Live View	✓	Card Type	SD

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Megapixels	16	HD Video	✓
LCD Screen	3.0"	FPS	4
Live View	✓	Card Type	SD

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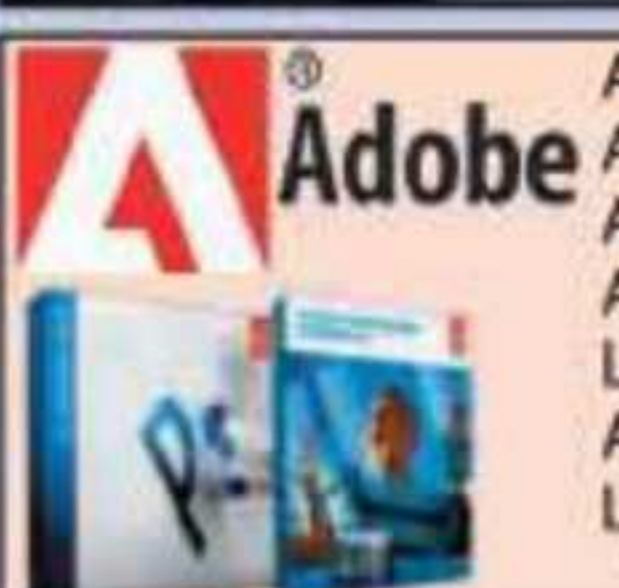
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BCi24 Colour 16ml	£2.99
PG37 Black 12ml	£9.99
PG40 Black 28ml	£13.99
PG50 Black 28ml	£12.99
CL38 Colour 12ml	£12.99
CL40 Colour 16ml	£16.99
CL51 Colour 24ml	£14.99

Canon Originals

BCi3e Black 26ml	£10.99
BCi6 B/C/M/Y 13ml	£9.99
BCi6 PC/PM/R/G 13ml	£9.99
PGi5 Black 28ml	£12.99
CLi8 B/C/M/Y 13ml	£11.99
CLi8 PC/PM/R/G 13ml	£11.99
PGi7 Black 25ml	£11.99
PGi9 Clear 19ml	£11.99
PGi9 PB/MB/C/M/Y 14ml	£10.99
PGi9 PC/PM/R/G/GY 14ml	£10.99
PGi520 Black 19ml	£9.99
CLi521 B/C/M/Y/GY 9ml	£8.99
PGi525 Black 19ml	£9.99
CLi526 B/C/M/Y/GY 9ml	£8.99
PG37 Black 11ml	£12.99
PG40 Black 16ml	£15.99
PG50 Black 22ml	£22.99
PG510 Black 9ml	£11.99
PG512 Black 15ml	£15.99
CL38 Colour 9ml	£16.99
CL41 Colour 12ml	£19.99
CL51 Colour 21ml	£26.99
CL52 Photo 21ml	£19.99
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KP-361P Ink & Paper	£12.99
KP-1081P Ink & Paper	£29.99

Many more in stock!

Dell Compatibles

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Many more in stock!

HP Compatibles

No.15 Black 46ml	£4.99
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No.56 Black 24ml	£9.99
No.57 Colour 24ml	£12.99
No.58 Photo 24ml	£12.99
No.78 Colour 36ml	£9.99
No.88XL B/C/M/Y each	£9.99
No.110 Colour 12ml	£10.99
No.300XL Black 18ml	£14.99
No.300XL Colour 18ml	£16.99
No.336 Black 10ml	£7.99
No.337 Black 21ml	£10.99
No.338 Black 21ml	£10.99
No.339 Black 34ml	£12.99
No.342 Colour 12ml	£10.99
No.343 Colour 21ml	£12.99
No.344 Colour 21ml	£14.99
No.348 Photo 21ml	£12.99
No.350XL Black 30ml	£14.99
No.351XL Colour 20ml	£16.99
No.363 Black 20ml	£6.99
No.363 C/M/Y/PC/PM each	£4.99
No.363 Set of 6	£24.99

HP Originals

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No.56 Black 19ml	£16.99
No.57 Colour 17ml	£24.99
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No.300 Colour 4ml	£12.99
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No.301 Colour 3ml	£11.99
No.337 Black 11ml	£17.99
No.338 Black 11ml	£17.99
No.339 Black 21ml	£24.99
No.343 Colour 7ml	£18.99
No.344 Colour 14ml	£26.99
No.350 Black 4.5ml	£11.99
No.351 Colour 3.5ml	£13.99
No.363 Black 6ml	£13.99
No.363 C/M/Y/PC/PM each	£8.99
No.363 Set of 6	£39.99
No.364 Black 6ml	£8.99
No.364 PB/C/M/Y 3ml each	£7.99
No.901 Black 4ml	£11.99
No.901 Colour 9ml	£16.99
No.920XL Black 49ml	£19.99
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No.940XL Black 49ml	£23.99
No.940XL C/M/Y 16ml each	£15.99

Many more in stock!

Lexmark Compatibles

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No.17 Black	£9.99
No.26 Colour	£12.99
No.27 Colour	£11.99
No.31 Photo	£11.99
No.32 Black	£9.99
No.33 Colour	£11.99
No.34 Black	£11.99
No.35 Colour	£12.99

Lexmark Originals

No.1 Colour	£16.99
No.14 Black	£16.99
No.15 Colour	£18.99
No.17 Black	£13.99
No.23 Black	£14.99
No.24 Colour	£16.99
No.27 Colour	£14.99
No.28 Black	£13.99
No.29 Colour	£14.99
No.31 Photo	£24.99
No.32 Black	£15.99
No.33 Colour	£17.99
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Many more in stock!

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LC970 / 1000 Set of 4	£11.99
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LC980 / 1100 C/M/Y	£2.99
LC980 / 1100 Set of 4	£11.99
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LC985 C/M/Y	£2.99
LC985 Set of 4	£11.99

Brother originals also in stock!

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A range of protective shock resistant rubber lined memory card cases to keep your memory cards safe and secure	

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Camera Batteries

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Many more batteries in stock!

Battery Grips

A range of professional battery grips from Hahnel. All can take two Li-ion batteries for double the battery power. AA battery compartment and/or vertical shutter release and/or infrared remote, depending on model.

For Canon 7D/50D MkII:	£119.99
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For Canon 30/40/50D:	£99.99
+1x BP-E11: £111.99 +2x BP-E11: £123.99	
For Canon 450/500/1000D:	£69.99
+1x LP-E5: £78.99 +2x LP-E5: £87.99	
For Canon 550D:	£99.99
+1x LP-E8: £114.99 +2x LP-E8: £129.99	
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+1x EN-EL3E: £109.99 +2x EN-EL3E: £124.99	
For Nikon D300/D700:	£129.99
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+1x EN-EL3: £88.99 +2x EN-EL3: £107.99	

Many more batteries in stock!

BATTERIES & CHARGERS

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High-power Ni-MH rechargeable AA and AAA batteries - all sold in packs of 4.	
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AA 2450mAh Duracell	£6.99
AA 2700mAh GP	£9.99
AA 2850mAh Ansmann	£13.99
AA 2900mAh Delkin	£14.99 £9.99

ReCyko+ Rechargeables	
New technology, combining the benefits of Alkaline and Ni-MH rechargeable batteries. They come pre-charged, retain 90% of their charge after 6 months, and last 4 times as long as alkaline batteries!	
AAA 850mAh equivalent (4)	£5.99
AA 2050mAh equivalent (4)	£7.99

Ultimate Lithium	
Longest lasting AA and AAA batteries in the world!	
AAA Ultimate Lithium (4)	£6.99
AA Ultimate Lithium (4)	£7.99 £5.99

Universal Charger	
The NEW Hahnel UniPal charger is able to charge AA, AAA, Li-ion batteries, cameras, phones, iPods and more! Mains power cable, plus 12V car charger. Full details on our website.	£25.99

Li-Ion Charger	
A universal Li-ion charger, able to charge most camera batteries. Mains cable, plus 12V car charger.	£14.99

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A comprehensive range of specialist batteries - see our website for full range.	
CR123A Energizer Lithium (1)	£1.99
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CR2025, CR2032 etc	£1.99

Full range of coin cells in stock

SQUARE FILTERS

P-Type Filter System

The P-Type square/rectangular filter system consists of three parts:
1) An adapter ring that screws onto the front of your lens
2) A filter holder clips onto the ring
3) One or more P-Type (84mm wide) filters

P-Type Adapter Rings	
49mm Adapter Ring	£4.99
52mm Adapter Ring	£4.99
55mm Adapter Ring	£4.99
58mm Adapter Ring	£4.99
62mm Adapter Ring	£4.99
67mm Adapter Ring	£4.99
72mm Adapter Ring	£4.99
77mm Adapter Ring	£4.99
82mm Adapter Ring	£4.99

P-Type Holders	
Holder Standard	£5.99
Holder Wide Angle	£9.99
Hood Modular	£9.99
Hood Bellows	£34.99
A to P Type Adapter	£9.99

P-Type Bellows Hood	
A new design of Bellows Hood that slots into the front slot of a standard P-Type Holder.	£39.99

P-Type Filter Wallet	
A smooth cushioned filter wallet, to protect and store up to 8 P-Type filters	£9.99

We also stock Z-Pro (100mm) and A-Type (67mm) filters, holders and adapter rings

P-Type Neutral Density Filter Kit

Neutral Density filters have a multitude of uses - from increasing detail in landscapes and reducing over-exposed skies, to creating stunning motion scenes by reducing shutter speeds. Here's a kit which includes all the popular ND filters, and everything you need to get started! The kit contains: 1x ND2 Filter, 1x ND2 Soft Graduated Filter, 1x ND4 Filter, 1x ND4 Soft Graduated Filter, 1x P-Type Filter Holder, 1x P-Type Adapter Ring of your choice (49-82mm). Just £45.99 - saving £5 on the individual prices.

LENS HOODS & CAPS

Bayonet-Fit Lens Hoods

ES-62 Canon 50/1.8	£9.99
ES-71II Canon 50/1.4	£9.99
ET-60 Canon 75-300/4-5.6	£9.99
ET-65B Canon 70-300/4-5.6	£9.99
ET-67 Canon 100/2.8 Macro	£9.99
ET-67B Canon 60/2.8	£9.99
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EW-78BII Canon 28-135 IS	£9.99
EW-78D Canon 18-200 IS	£9.99
EW-78E Canon 15-85 IS	£12.99
EW-83E Canon 17-40/4.0	£12.99
EW-83J Canon 17-55/2.8	£12.99
HB-25 Nikon 24-85, 24-120	£12.99
HB-37 Nikon 55-200 VR	£7.99
HB-45 Nikon 18-55 VR	£7.99
SH-006 Sony 18-70/3.5-5.6	£9.99
SH-108 Sony 18-55/3.5-5.6	£9.99

A comprehensive range of aftermarket matt black bayonet-fit lens hoods for Canon, Nikon and Sony lenses.

ES-62 Canon 50/1.8	£9.99
ES-71II Canon 50/1.4	£9.99
ET-60 Canon 75-300/4-5.6	£9.99
ET-65B Canon 70-300/4-5.6	£9.99
ET-67 Canon 100/2.8 Macro	£9.99
ET-67B Canon 60/2.8	£9.99
EW-60C Canon 18-55 IS	£7.99
EW-73B Canon 17-85 IS	£9.99
EW-78BII Canon 28-135 IS	£9.99
EW-78D Canon 18-200 IS	£9.99
EW-78E Canon 15-85 IS	£12.99
EW-83E Canon 17-40/4.0	£12.99
EW-83J Canon 17-55/2.8	£12.99
HB-25 Nikon 24-85, 24-120	£12.99
HB-37 Nikon 55-200 VR	£7.99
HB-45 Nikon 18-55 VR	£7.99
SH-006 Sony 18-70/3.5-5.6	£9.99
SH-108 Sony 18-55/3.5-5.6	£9.99

This is just a sample, more in stock!

Screw-Fit Lens Hoods

52mm Shaped Petal Hood	£6.99
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62mm Shaped Petal Hood	£7.99
67mm Shaped Petal Hood	£7.99
72mm Shaped Petal Hood	£9.99
77mm Shaped Petal Hood	£9.99
82mm Shaped Petal Hood	£11.99
46mm Rubber Hood	£3.99
52mm Rubber Hood	£3.99
55mm Rubber Hood	£3.99
58mm Rubber Hood	£3.99
62mm Rubber Hood	£4.99
67mm Rubber Hood	£4.99
72mm Rubber Hood	£5.99
77mm Rubber Hood	£5.99

Lens Caps

30mm, 37mm, 40mm, 43mm, 46mm, 49mm, 52mm, 55mm, 58mm, 62mm, 67mm, 72mm, 77mm, 82mm, 86mm, 95mm	£3.99 each
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We also stock a range of body caps and rear lens caps for Canon, Nikon, Olympus, Sony, Pentax, etc

SPIRIT LEVELS

Bubble Spirit Levels

These simply mount onto the hot shoe of a DSLR camera.

Twin Axis Normal Hotshoe	£7.99
Twin Axis Sony Hotshoe	£7.99
Triple Axis Normal Hotshoe	£9.99
Triple Axis Sony Hotshoe	£9.99

Seculine Digital Spirit Level

A digital spirit level that mounts onto the hot shoe in the usual manner, and uses LEDs to confirm when the camera is perfectly level.

	£29.99
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Massive range of cleaning equipment on our website and in stock.

Camera / Lens Cleaning

Kenair Master Kit	£15.99
Kenair Spare Aerosol	£9.99
LensPen Original	£9.99
Spudz 6x6 inch	£4.99
Spudz 10x10 inch	£6.99
Kood Hurricane Blower	£3.99
Camlink 5-in-1 Clean Kit	£3.99

SCREW-TYPE FILTERS

KOOD

Japanese Optical Glass Filters
Coated to reduce lens flare and reflections.

UV / Haze Filters

Used both to protect the lens of your camera, and to absorb ultraviolet rays that can cause photos to appear hazy.

46mm UV / Haze	£5.99
52mm UV / Haze	£5.99
55mm UV / Haze	£6.99
58mm UV / Haze	£7.99
62mm UV / Haze	£8.99
67mm UV / Haze	£9.99
72mm UV / Haze	£11.99
77mm UV / Haze	£14.99
82mm UV / Haze	£17.99
86mm UV / Haze	£22.99

More sizes in stock, from 24 to 86mm!

Circular Polarising Filters

These remove reflections from surfaces such as glass and water, as well as increasing contrast and saturation.

46mm Circular Polarizing	£17.99
52mm Circular Polarizing	£17.99
55mm Circular Polarizing	£19.99
58mm Circular Polarizing	£21.99
62mm Circular Polarizing	£24.99
67mm Circular Polarizing	£27.99
72mm Circular Polarizing	£34.99
77mm Circular Polarizing	£39.99
82mm Circular Polarizing	£44.99
86mm Circular Polarizing	£49.99

More sizes in stock, from 27 to 86mm!

Skylight Filters

Similar to a UV filter, but with a pinkish tinge to add a gentle warmth to your photos.

52mm Skylight	£6.99
55mm Skylight	£7.99
58mm Skylight	£8.99
62mm Skylight	£9.99
67mm Skylight	£10.99
72mm Skylight	£12.99
77mm Skylight	£15.99

More sizes in stock, from 30 to 105mm!

Close Up Filter Sets

Bronica ETRS/Si

ETRS Complete + AEII Prism	E+ £325
ETRS Complete	E+ / E++ £249 - £299
ETRS Body Only	E+ £119
ETRS Complete + Prism	E++ £229
40mm F4 E	E+ / E++ £149 - £179
45-90mm F4-5.6 PE	E++ £499 - £549
50mm F4.5 PE	E+ £389 - £429
105mm F4.5 PE Macro	E++ £249
135mm F4 PE	E++ £249 - £299
150mm F3.5 E	As Seen / Unused £49 - £179
150mm F3.5 PE	E++ £179
200mm F4.5 E	As Seen / Unused £79 - £325
200mm F4.5 PE	E+ / Unused £149 - £279
200mm F5.6 E	E++ £179
250mm F5.6 E	As Seen / E++ £129 - £249
250mm F5.6 PE	E++ £249
500mm F8 EL	E++ £499
1.4x PE Converter	E++ £149
2x Converter E	E++ £89 - £95
120 E Mag	E+ / E++ £25 - £35
220 E Mag	Unused £49
Polaroid Mag E	E+ / E++ £25 - £75
Polaroid Mag EI	Unused £59
AEII Meter Prism	E+ / E++ £99 - £129
Rotary Prism E	As Seen / E+ £59 - £99
Prism Finder E	Exc / Unused £35 - £89
Extension Tube E14	E+ / Unused £59 - £89
Extension Tube E28	E++ £59 - £79
SCA386 Flash Adapter	E+ / E++ £29 - £59
Speed Grip E	E+ / E++ £25 - £59

Bronica GS1

GS1 Complete + AE Prism	E+ £449
GS1 Complete	E++ £399
GS1 Body Only	E+ / E++ £129 - £199
50mm F4.5 PG	E++ £299
65mm F4 PG	E+ £119 - £199
110mm F4 PG Macro	E+ / E++ £299 - £349
150mm F4 PG	E+ / E++ £119 - £159
200mm F4 PG	E+ £179
250mm F4.5 PG	E++ / Unused £199 - £299
1.4x Teleconverter G	E++ £125
GS 120 Mag (6x6)	E+ £39
GS 120 Magazine	E+ £49
GS 220 Mag (6x4.5)	Mint- £89
Polaroid Mag G	E+ / Unused £30 - £59
AE Prism Finder G	E+ / E++ £125 - £149
AE Rotary Prism G	E+ £125 - £225
Speed Grip G	E+ / E++ £35 - £39
G18 Extension Tube	E++ £85
G36 Extension Tube	E+ £59
Revolving Tripod Adapter G	E++ £59

Bronica RF645

RF645 + 65mm F4	E++ £549
45mm F4 RF + Finder	E++ £349
65mm F4 RF	E++ £149
RF20 Speedlite	E++ £149

Bronica SQA/Ai/B

SQA Complete + Prism	E+ £299
SQB Complete	E++ £349
40mm F4 PS	E+ £249
40mm F4 S	E++ £249
50mm F3.5 PS	E++ £249
50mm F3.5 S	E+ / E++ £139 - £249
65mm F4 PS	E+ / Unused £119 - £299
80mm F2.8 S	Unused £99
110mm F4 PS Macro	E+ / E++ £199 - £299
135mm F4 PS Macro	Unused £329
150mm F3.5 S	As Seen / E++ £59 - £165
150mm F4 PS	As Seen / Mint £199 - £199
200mm F4.5 PS	Exc £149
200mm F4.5 S	E++ £149
250mm F5.6 PS	E++ £249
2x Teleconverter S	Exc / Unused £25 - £59
SQA 220 Mag	E+ / Unused £49 - £75
SQA 220 Mag	Exc / E+ £29 - £79
Polaroid Mag S	E+ / E++ £35 - £49
AE Prism Finder S	E+ / E++ £99 - £149
45DS Prism Finder	E+ £95
Prism Finder S	E+ / Unused £59 - £99
Motordrive Sqi	E+ £119
Autobellows S	E++ / Unused £219 - £299
Extension Tube S18	Mint- £59
Prishade S	E+ / Unused £25 - £59

Canon EOS

EOS IV + E2 Booster	E+ £379 - £399
EOS IV Body Only	E+ £349
EOS IN RS Body Only	E+ £349
EOS IN + E1 Booster	E+ £199 - £219
EOS IN + BP-E1 Grip	E++ £259
EOS 1 + E1 Booster	As Seen / Exc £99 - £139
EOS 1 Body Only	E+ / E++ £89 - £179
EOS 3 Body Only	As Seen / E++ £99 - £179
EOS 30 Body Only	E+ / E++ £69 - £99
EOS 30E Body Only	As Seen £39
EOS 33 + 28-90mm	E+ £109
EOS 33 Body Only	E++ £79
EOS 5 + VG10 Grip	E+ / E++ £49 - £69
EOS 5 Body Only	E+ / E++ £49 - £59
EOS 5 QD Body Only	E+ / E++ £59 - £69
EOS 50E + BP50 Grip	E+ / E++ £59 - £69
EOS 50E Body Only	E+ / E++ £39 - £59
EOS 600 + 28-70mm EF	As Seen £39
EOS 600 + 35-105mm	E+ £49
17-40mm F4 L USM	E++ £479
17-55mm F2.8 EFS USM	Mint- £649
17-85mm F3.5-5.6 IS USM	E++ £239
17-85mm F4-5.6 IS USM	E++ £239
18-55mm F3.5-5.6 EFS	E+ £49
18-55mm F3.5-5.6 EFS II	E++ £59
18-55mm F3.5-5.6 IS EFS	E+ / E++ £79 - £99
24mm F1.4 L USM	E+ / E++ £749
24mm F2.8 EF	E++ £249 - £299
24mm F3.5 L TS-E	E+ £799
24-105mm F4 L IS USM	E++ £699
28-90mm F4-5.6 USM	E+ / E++ £49 - £59
28-90mm F4-5.6 USM II	E++ £39
28-105mm F3.5-4.5 USM	E+ £109
28-105mm F3.5-4.5 USM II	E+ £129

28-135mm F3.5-5.6 IS USM ... Clearance / E++	£199 - £239
28-200mm F3.5-5.6 USM	E++ £199
28-300mm F3.5-5.6 L IS USM	E++ £1,499
50mm F1.4 USM	E++ £239
50mm F2.5 EF Macro	E++ £179
55-200mm F4-5.6 USM II	E++ £99
60mm F2.8 EFS Macro	E++ / Mint- £259 - £279
70-200mm F2.8 L USM	E+ / E++ £799 - £849
70-300mm F4-5.6 IS USM	E+ £279
90-300mm F4-5.6 EF	E+ £59
180mm F3.5 L Macro USM	E++ £929
200mm F1.8 L USM	Exc £1,849
200mm F2.8 L USM II	Mint- £499
400mm F2.8 L USM	E+ £2,799
Centon 500mm F8 Reflex	E++ £59
Leica 50mm F2.8 R 3cam	E+ £279
Samyang 500mm F6.3 Reflex	E++ £129
Sigma 20mm F1.8 EX DG	E++ £349
Sigma 21-35mm F3.5-4.2	E++ £99
Sigma 24-60mm F2.8 EX DG	E+ £199
Sigma 28-70mm F2.8 AF	E+ £99
Sigma 28-135mm F3.8-5.6 Asph	E++ £39
Sigma 50-500mm F4-6.3 Apo DG HSM	E+ £499
Sigma 70-210mm F2.8 Apo	E+ / E++ £299
Sigma 70-210mm F4-5.6	E+ £39
Sigma 70-210mm F4-5.6 UC AF	E+ £49
Sigma 75-300mm F4-5.6 Apo AF	E+ £69
Sigma 100-300mm F4 EX APO DG	E++ £599
Sigma 105mm F2.8 EX Macro	E++ £179 - £279
Sigma 120-400mm F4-5.6 APO DG HSM	E+ / Mint- £499 - £549
Sigma 300mm F4 Apo	E++ / Mint- £259 - £299
Sigma 400mm F5.6 AF	As Seen £99
Sigma 400mm F5.6 Apo AF	E++ £349
Tamron 28-200mm F3.8-5.6 LD	E++ £59
Tamron 70-300mm F4-5.6 Di	E++ £79
Tamron 200-500mm F5-6.3 D LD AF	E++ £849
Tokina 16-50mm F2.8 ATX Pro DX	Mint- £549
Zeiss 25mm F2.8 Distagon ZS	E++ £549

Canon Manual - Please Phone

Contax 645 Series	
35mm F3.5 Disagion	E++ £1,150
45mm F2.8 Disagion	E++ £749 - £899
55mm F3.5 Disagion	E+ / E++ £849 - £899
120mm F4 Apo Macro	E+ £1,299
140mm F2.8 Sonnar	E++ / Unused £699 - £999
210mm F4 Sonnar	E++ / Mint- £849 - £899
LA50 Cable Switch	E++ £39
MSB1 Flash Bracket	Mint- £179
Polaroid Magazine	E+ / E++ £149 - £199

Contax G Series

G2 Ultimate Kit	Mint- £1,999
G2 Millennium Kit	E++ £1,149
G2 + 35-70mm	Mint- £749
G2 Body Only	E+ £419
16mm F8 G + Finder	E+ £999
21mm F2.8 G + Finder	E++ £449
35-70mm F3.5-5.6 G Vario	E++ £399 - £449
90mm F2.8 G	Exc / E++ £79 - £189
TLA140 Flash	E+ / Mint- £39 - £59
TLA200 Flash	E+ / E++ £79 - £119

Contax SLR Series

N1 + 24-85mm	E++ / Unused £449 - £750
NX + 28-80mm	E++ / Unused £349 - £499
AX Body Only	Exc / E++ £299 - £499
RTS3 Body Only	E+ £399
RX Body Only	As Seen / E++ £179 - £299
S2 Body Only	E++ £549
ST Body Only	E++ £299
RTS + Winder	E+ £195
Aria Body Only	E+ / E++ £199 - £249
167MT Body Only	E+ / E++ £89 - £139
137MA Body Only	E+ £39
137MD + Grip Body Only	E+ £89
Preview Body Only	E+ / E++ £179 - £249
15mm F3.5 AE	E+ £1,099
18mm F4 MM	E+ / E++ £549 - £599
21mm F2.8 MM	Mint- £1,699
24-85mm F3.5-4.5 AF	E++ £499
25mm F2.8 MM	E++ £399
28mm F2 AE	E++ £599
28mm F2.0 MM	E++ £799
28mm F2.8 MM	E+ / E++ £199 - £249
28-70mm F3.5-4.5 MM	E+ / Mint- £219 - £379
28-80mm F3.5-5.6 AF	E++ / New £279 - £399
35-135mm F3.3-4.5 MM	E++ £599 - £849
50mm F1.4 MM	E+ £149
60mm F2.8 AE Macro	E+ / Mint- £499 - £699
70-300mm F4-5.6 AF	E++ / Unused £499 - £799
80-200mm F4 MM	E+ / Mint- £279 - £450
85mm F1.4 MM	E+ £399
85mm F2.8 AE	E++ £225
85mm F2.8 MM	Mint- £299
100mm f2.8 AE Macro	E++ £499 - £649
130mm F3.5 AE	E++ £249
135mm F2 (60 Year Edition)	Unused £2,499
135mm F2.8 AE	E+ £169
135mm F2.8 MM	E++ £199
180mm F2.8 AE	E++ £449
180mm F2.8 MM	E+ / E++ £329 - £499
200mm F2 AE	Mint- £3,249
200mm F3.5 AE	As Seen / E++ £149 - £225
300mm F4 MM	E+ / E++ £249 - £550
TLA20 Flash	E+ £39
TLA280 Flash	E++ / Mint- £39 - £119
TLA30 Flash	As Seen / Mint- £29 - £59
TLA480 Flash	E++ / Mint- £179 - £199
TLA480 Flash	E++ £279

Digital SLR Cameras

Canon EOS 10S MkII Body Only	Mint- £3,699
Canon EOS 10S MkII Body Only	E++ £999
Canon EOS 10D MkIII Body Only	E++ £999
Canon EOS 10D MkIII Body Only	As Seen / E+ £599 - £849
Canon EOS 10D MkIII Body Only	E+ / E++ £549 - £799
Canon EOS 5D Body Only	E+ £699
Canon EOS 60D Body Only	E++ / Mint- £649 - £699
Canon EOS 40D Body Only	E+ / Mint- £349 - £399
Canon EOS 30D Body Only	E+ / E++ £249 - £299

Canon EOS 20D Body Only	E+ / E++ £199 - £219
Canon EOS 450D Body Only	E+ £269
Canon EOS 400D + 18-55mm	E++ £249
Canon EOS 400D Body Only	E++ £219 - £239
Contax N Digital Body + 24-85mm	E++ £1,699
Fuji S5 Pro Body Only	E++ £499
Fuji S3 Pro Body Only	E++ £199
Fuji S2 Pro Body Only	As Seen / E+ £99 - £159
Kodak DCS Pro SLRn Body Only	As Seen £299
Kodak DCS 520 Body Only	As Seen £349
Nikon D3X Body Only	Mint £4,299
Nikon D2X Body Only	E+ / E++ £599 - £799
Nikon D1X Body Only	E+ £299 - £349
Nikon D300 Body Only	E++ £679 - £699
Nikon D200 Body Only	E++ £369
Nikon D80 Body Only	E++ £299 - £339
Nikon D70S Body Only	E+ £179
Nikon D70 Body Only	E+ / E++ £159 - £179
Olympus E1 + HLD-2 Battery Grip	E++ £249
Olympus E1 Body Only	E+ / E++ £159 - £199
Olympus E30 Body Only	Mint- £449
Olympus E620 + 14-45mm	Mint- £399
Olympus E620 + HLD5 Grip	E++ £399
Olympus E600 + HLD-5 Grip	Mint- £299
Olympus E450 + 14-42mm	E++ £249
Olympus E-P2 Black + 17mm	Mint- £549
Olympus F5.6 Sinaron S	E++ £199
Panasonic GH-2 Body Only	Mint- £539
Panasonic GH-1 Body Only	Mint- £429
Panasonic GF-1 Body Only	Mint- £249
Panasonic G2 Body Only	Mint- £249
Panasonic Lumix L1 Body Only	E++ £299
Pentax K20D + 18-55mm + D-BG2 Grip	E++ £449
Pentax K200D Body Only	E+ £199
Sony Nex5 + 18-55mm + HVL-F7S	E+ £369
Sony Nex5 + 18-55mm + Flash	Mint- £399

Flah & Lighting - Please Phone
Fuji - Please Phone

Hasselblad H Series

H30 Complete	Mint- £9,999
H1 Body + AE Prism + Magazine	E++ £1,499
35mm F3.5 HC	E++ £1,899
100mm F3.2 HC	E++ £1,399
HC Film Insert	E++ £79
HM 1632 Magazine	E+ / Mint- £169 - £369
HM100 Polaroid Mag	E++ £129 - £149

Hasselblad V Series

500ELX Black Body Only	E++ £449 - £450
Arc Outfit	E++ £2,250
SWC Complete	E++ £1,350
SWCM Complete	E+ £1,199
30mm F3.5 CF Fisheye	E++ £3,299
40mm F4 C T BLACK	E+ £699
50mm F4 C	E+ £239 - £299
50mm F4 C Chrome	As Seen £199
50mm F4 CF FLE	E+ £599
50mm F4 CF	Exc Demo £1,899
50mm F4 Classic ZV	Unused £2,999
60mm F3.5 Black	Exc £399
60-120mm F4.8 FE	E+ £849
80mm F2.8 FE	E++ £499
100mm F3.5 CF	E+ £449
120mm F4 CF Macro	E++ £899 - £949
135mm F5.6 C Macro	E+ / E++ £249 - £349
135mm F5.6 S Planar	E++ £249
150mm F2.8 F	E+ £249
150mm F4 C Black	E+ / E++ £299
150mm F4 C Chrome	Exc £99 - £149
150mm F4 CF	As Seen / E++ £299 - £449
150mm F4 CFi	Exc Demo / E++ £799 - £1,499
250mm F4 FE	E+ / E++ £599 - £749
250mm F5.6 C Black	E+ £249
250mm F5.6 C Chrome	As Seen / E+ £149 - £249
250mm F5.6 CF	Unknown / E+ £499
350mm F5.6 C Black	Exc £449
2x Mutar Converter	E+ £249
2x Converter	E++ / Mint- £299 - £449
Cambro 2x Converter	E++ £60
Teleplus 2x Converter	E++ £49
Vivitar 2x Converter	E+ / E++ £45 - £75
70 Chrome Mag	E+ / E++ £69
A12 Black Mag	As Seen / E+ £79 - £99
A12 Chrome Mag	Exc / E+ £85 - £99
A16 Chrome Mag	E+ £179
A16S Chrome Mag	E+ £69
A24 Black Mag	E+ / E++ £125 - £145
A24 Chrome Mag	Exc / Mint- £49 - £125
A24 TCC Black Mag	E+ £139
E24 Black Mag	E+ / Mint- £199 - £229
Phaseone H10 Back	E+ £850
Polabasic Mag	E++ £75
Polaplus Mag	Mint- £69
Acute Matte Screen	E++ £59
NC2 Prism	E+ £59
PM Prism	E+ £149
PMS Prism	E+ £199
PM90 Prism	E+ / Mint- £269 - £299
PME3 Meter Prism	E++ £299
PME51 Meter Prism	E++ £349
PME90 Meter Prism	E++ £349
Viewfinder Magnifier 42459	E++ £149
Waist Level Finder - Chrome	E+ £39

Hasselblad Xpan - Please Phone

Large Format/Panoramic

Arca Pro3 Monorail	E+ £299
Cambo 5x4 Monorail	E++ £199
Cambo Wide + 47mm F5.6 + R/F/Holder	E++ £1,099
Fotoman 45PS + 75mm F6.8	E++ £1,250
Horsemann 450LE Monorail	E+ £299
Horsemann 970 + 105mm F3.5 PS	E+ £499
Horsemann VHR Outfit	E+ £1,199
Linhof 10x8 Master GTL	E++ £1,250
Linhof Tech 70 Complete	E+ £895
Linhof Technika III + 105mm	E++ £449
MPP Mk VII Field Camera	E+ £349
Plaubel Peco Junior 6x9cm Outfit	E++ £899
Rollei XA22 Monorail	E++ £1,250
Shenhao T245IIA Field Camera	E++ £449
Silvestri H-25 Outfit	E++ £1,999

Sinar P2 Monorail	E+ / E++ £849 - £949
Toyo 45All Field Camera	E+ £749
Toyo View 45E Monorail	Unused £499
Wista 5x4 Cherrywood	E++ £599
Zone VI Wooden Field Camera + Tripod	E++ £750
28mm F2.8 MC Digital	Mint £950
65mm F5.6 Super Angulon	E+ / E++ £299 - £349
65mm F8 Super Angulon	E+ £199
75mm F5.6 Super Angulon	E++ £399
90mm F4.5 Grandagon N	E++ £799
90mm F5.6 Super Angulon	E+ £249 - £299
90mm F6.8 Angulon	E+ / E++ £149 - £249
135mm F5.6 Fujinon W	E++ £299
135mm F5.6 Symmar	E+ £199
150MM F5.6 Sinaron S	E+ £149
150mm F5.6 Sinaron N	E++ £199
150mm F9 G-Claron	E++ £249
165mm F8 Angulon	As Seen £149
180mm F5.6 W	E++ £349
210mm F5.6 Apo Symmar	E++ £499
210mm F6.8 Calter II	E+ £249
210mm F6.8 Geronar	E++ £249
210mm F9 G-Claron	E++ £299
240mm F5.6 Apo Sinaron N	E++ £799
240mm F5.6 Apo Sinaron N	As Seen £99
250mm F5.6 W	E+ £349
300MM F5.6 Sinaron S	E++ £299
2x D/D/Sides (5x4)	E++ £20
3x D/D/Sides (5x4)	E++ £35
4x D/D/Sides (5x4)	E+ / E++ £49
5x D/D/Sides (5x4)	E++ £55
6x D/D/Sides 13x18cm	E+ £59
Calumet Roll Film Holder C2	E+ £65
Canham 6x17cm R/F/Holder	E++ £499



Check Out Our New Look Website

Buy On-Line 24/7 - Shop Open Mon-Fri 9 till 5.30

Sigma 28-105mm F2.8-4 D.....	E+ £79
Sigma 28-135mm F3.8-5.6 Asph.....	E++ £79
Sigma 28-300mm F3.5-6.3 SLD.....	Unused £89
Sigma 30mm F1.4 DC EX HSM.....	E++ £279
Sigma 50-150mm F2.8 Apo HSM II.....	E++ £449
Sigma 55-200mm F4-5.6 DC.....	Unused £69
Sigma 70-200mm F2.8 APO EX DG II Macro.....	Mint- £439
Sigma 70-210mm F3.5-4.5 Apo.....	E+ £49
Sigma 70-210mm F4-5.6 UC AF.....	Mint- / Unused £69
Sigma 70-300mm F4-5.6 Apo Macro.....	E+ £99
Sigma 80-400mm F4.5-5.6 Apo DG OS.....	E+ £599 - £659
Sigma 120-300mm F2.8 EX HSM APO DG.....	E+ £1,199
Sigma 170-500mm F5-6.3 Apo.....	E++ £399
Sigma 300mm F4 Apo D.....	E++ £249
Tamron 18-250mm F3.5-6.3 Di AF II.....	E+ £179
Tamron 55-200mm F4-5.6 Di II.....	E++ £59
Tokina 12-24mm F4 ATX PRO SD.....	E++ £349
Tokina 20-35mm F2.8 ATX Pro.....	E+ £249
Tokina 28-70mm F2.8-2.8 ATX Pro.....	E++ £249
Vivitar 28-105mm F4-5.6 AF.....	Unused £59
Vivitar 28-70mm F2.8 Series I.....	Unused £149
Zeiss 21mm F2.8 Distagon ZF2.....	Mint- £1,049
Zeiss 28mm F2 Distagon ZF.....	Mint- £749
Zeiss 50mm F2 Macro Planar ZF2.....	E++ £749
TC-20E Converter.....	E+ £159
TC-20EII Converter.....	E++ £179
TC16A Teleconverter.....	Unused £99
MF21 Multi Control Back.....	E+ / Unused £25 - £59
MF22 Databack.....	E++ £25
MF25 Databack.....	E+ £29
MF27 Databack (F5).....	Unused £99
MF28 Multi Control Back.....	Mint- £149
R1 Close-Up Speedlight Remote Kit.....	Mint- £299
SB20 Speedlight.....	E++ £39
SB21B Ringflash.....	E++ £149 - £179
SB23 Speedlight.....	E++ £29
SB25 Speedlight.....	E+ / E++ £69 - £75
SB28 Speedlight.....	E++ £79 - £89
SB29 Speedlight.....	Mint- £179
SB50DX Speedlight.....	E++ / Mint £79

Nikon Manual



F3AF Body Only.....	E+ £299
F3HP + MD4 Motor Drive.....	E+ / E++ £199 - £499
F3HP + MF14 Databack.....	E+ £249
F3HP Body Only.....	Exc / E+ £149 - £239
F3 + MD4 Motor Drive.....	E+ £149 - £199
F3 Body Only.....	Exc / E++ £149 - £199
F2AS Black Photomic Body Only.....	E++ £649
F2AS Chrome Body Only.....	E+ £399
F2A Black Body Only.....	Exc / E+ £199 - £249
F2A Chrome Body Only.....	Exc / Mint- £189 - £750
F2S Black Body Only.....	E+ £199
F2 Photomic Black Body Only.....	E+ £199 - £249
F2 Photomic Chrome Body Only.....	Exc / E+ £149 - £199
F Photomic FTN Body Only.....	Exc £199
FM3A Black Body Only.....	Mint- £499
FM3A Chrome Body Only.....	E++ £399
FM2N Black Body Only.....	E+ / E++ £125 - £199
FM2N Chrome Body Only.....	E+ £149 - £199
FM Chrome Body Only.....	E+ £79 - £99
FE2 Black Body Only.....	E+ £99 - £129
FE2 Chrome Body Only.....	E+ £129
FE Black Body Only.....	E+ £79 - £89
FE Chrome Body Only.....	E+ £89 - £99
FG Black Body Only.....	E++ £79
FG Chrome Body Only.....	E+ £59 - £65
F301 Body Only.....	E+ £25 - £35
EM Body Only.....	E+ / E++ £39 - £45
FT2 Black Body Only.....	Exc £59
FT2 Chrome Body Only.....	Exc £49
FTN Black Body Only.....	As Seen £39
FTN Chrome Body Only.....	E++ £89
NASA F Photomic FTN + 50mm F1.4.....	E++ £1,999
NASA F Photomic FTN + 50mm F1.4.....	E+ £1,799
NASA F2S Black + Drive + 55mm F3.5.....	E+ £2,399
National Guard Nikkormat FS + 50/2.....	E+ £479
NYPD F Photomic + 50mm F2.....	E+ £629
NYPD Nikkormat FTN + 135/3.5.....	E++ £429
Terence Spenser F Photomic + 135/3.5.....	E+ £1,349
Terence Spenser F Photomic F + F36 Drive.....	Exc £1,599
20mm F3.5 AI.....	E+ £149
20mm F3.5 AIS.....	E+ £165
24mm F2.8 AIS.....	E+ / Unused £149 - £450
24mm F2.8 Non AI.....	E+ £95
28mm F2 AI.....	As Seen £175
28mm F2.8 AI.....	E+ £79
28mm F2.8 AIS.....	E+ £149
28mm F2.8 Series E.....	Unused £150
28mm F3.5 AI.....	E+ £69 - £75
35mm F1.4 AI.....	As Seen £249
35mm F2 AIS.....	Mint / Unused £450
35mm F2.8 AI.....	E+ £79
35mm F2.8 AI'd.....	Exc £65
35mm F2.8 AIS.....	E+ £99
35mm F3.5 PC Shift.....	E++ £299
35-70mm F3.3-4.5 AIS.....	E++ £75 - £79
35-105mm F3.5-4.5 AIS.....	Exc / E++ £79 - £149
35-135mm F3.5-4.5 AIS.....	E+ / Mint- £129 - £149
43-86mm F3.5 Auto.....	Unused £175
43-86mm F3.5 Non AI.....	E+ £75
45mm F2.8 P.....	E++ / Unused £249 - £399
50mm F1.8 AIS.....	E+ / E++ £49 - £59
50-300mm F4.5 AI.....	E+ £399
55mm F2.8 AIS Micro.....	As Seen / E++ £79 - £165
55mm F3.5 AI Micro.....	E+ £79
55mm F3.5 Non AI Micro.....	Exc £59
70-210mm F4 Series E.....	E+ / Unused £69 - £195
85mm f1.8 Non AI.....	E++ £299
85mm F2 AIS.....	E+ £159
100-300mm F5.6 AIS.....	E+ £129 - £179
105mm F1.8 AIS.....	E+ £299
105mm F2.5 AI.....	E+ £149
135mm F2.8 AI.....	E+ £49
135mm F3.5 Non AI.....	Exc / E+ £49 - £65
135mm F3.5 Non AI.....	E+ £69
180mm F2.8 AI.....	E++ £299
180mm F2.8 ED AIS.....	Unused £699
200mm F2 IFED AIS.....	E+ £1,999
200mm F4 Non AI.....	E+ / E++ £79
200mm F5.6 Medical.....	E++ £499
300mm F4.5 AI.....	E+ £149
NASA 600mm F5.6 IFED AI.....	As Seen £600
Voigtlander 40mm F2 SLII.....	Mint- £219

Zeiss 18mm F3.5 ZF Distagon.....	Mint- £749
SB10 Speedlight.....	E+ / Mint- £15 - £19
SB11 Speedlight.....	Unused £175
SB12 Speedlight.....	E+ £39
SB16 Speedlight.....	E++ £75 - £95
SB17 Speedlight.....	E+ £35
SB18 Speedlight.....	E+ / Unused £10 - £30
SB20 Speedlight.....	E++ £39 - £49
SB21B Ringflash.....	E++ £179
SBE Speedlight.....	E++ £15
Slave Controller SU4.....	Mint- / Mint £35 - £39
SR2 Ring Light Unit.....	E++ £49

Olympus OM Series



OM4Ti Black + 50mm F1.8.....	E+ £299
OM4Ti Black Body Only.....	E+ £169
OM4Ti Titanium Body Only.....	E+ £199
OM4 Black + 50mm F1.8.....	Exc / E+ £149 - £199
OM4 Black Body Only.....	Exc / E+ £129 - £149
OM2N Black Body Only.....	As Seen / E+ £49 - £79
OM2N Chrome + 35-70mm.....	E+ £119
OM2N Chrome + 50mm F1.8.....	E+ £89
OM2N Chrome Body Only.....	E+ £75 - £79
OM2 Chrome Body Only.....	E+ £49
OM1N Chrome + 50mm F1.8.....	E+ £89
OM1N Chrome Body Only.....	As Seen / E+ £65 - £79
OM40 Black + 50mm F1.8.....	E+ £79
OM40 Black Body Only.....	Exc / E+ £49 - £79
OM20 Chrome + 50mm F1.8.....	E++ £59
OM10 Chrome + 50mm F1.8.....	E+ / E++ £49 - £69
OM10 Chrome Body Only.....	E+ £39
OM101 + 50mm + 35-70mm + 70-210mm.....	As Seen £99
16mm F3.5 Fisheye Zuiko.....	E++ £450
21mm F3.5 Zuiko.....	E+ £229
24mm F2.0 Zuiko.....	E+ £299
28mm F3.5 Zuiko.....	E+ £29 - £55
35mm F2.8 Zuiko.....	E+ £49 - £59
35mm F2.8 Zuiko Shift.....	E++ £349
35-70mm F3.5-4.5 Zuiko.....	E+ / E++ £39 - £95
35-70mm F3.5-4.8 Zuiko.....	E+ £39
35-70mm F4 Zuiko.....	Exc / E++ £29 - £45
35-105mm F3.5-4.5 Zuiko.....	E+ / E++ £99
50mm F2 Macro Zuiko.....	E+ £329
50mm F3.5 Macro Zuiko.....	E+ / E++ £99 - £119
50-250mm F5 Zuiko.....	E++ £299 - £349
65-200mm F4 Zuiko.....	E+ / E++ £99 - £159
75-150mm F4 Zuiko.....	As Seen / Mint- £15 - £65
80mm F4 Auto Macro Zuiko.....	E+ / E++ £145 - £225
80mm F4 Macro Zuiko.....	E+ / E++ £159 - £199
85-250mm F5 Zuiko.....	E++ £175
100-200mm F5 Zuiko.....	E++ £69
135mm F3.5 Zuiko.....	E+ £29
135mm F4.5 Macro Zuiko.....	E+ £139
135mm F4.5 Zuiko Macro.....	E++ £179 - £249
180mm F2.8 Zuiko.....	E+ £349
200mm F4 Zuiko.....	E+ £59
300mm F4.5 Zuiko.....	E+ £129
400mm F6.3 Zuiko.....	E++ / Mint- £599
600mm F8.5 Zuiko.....	E+ £599
F280 Flash.....	E+ / E++ £59 - £79
QA310 Flash.....	E+ £15
T10 Ringflash.....	E+ £75
T18 Flash.....	E+ £15
T20 Flash.....	E+ / E++ £9 - £25
T28 Flash Head.....	As Seen £49
T32 Flash.....	E+ / E++ £15 - £55
T45 Hammerhead Flash.....	E++ £175

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645NII Complete.....	Mint- £599
645NII + 120 Insert.....	E++ £499
645N Complete.....	E++ £499 - £549
645N + 80-160mm.....	E+ / E++ £699 - £749
645 Complete.....	E+ / E++ £269 - £299
645 + 45-85mm.....	E+ £469
35mm F3.5 AL (IF) FA.....	Mint- £699
45mm F2.8 AI.....	E++ £199 - £249
45mm F2.8 FA.....	E++ £399
45-85mm F4.5 FA.....	E++ £599
55mm F2.8 A.....	E++ £225
80-160mm F4.5 A.....	E+ / E++ £299 - £399
80-160mm F4.5 FA.....	E++ £699
120mm F4 Macro FA.....	E++ £599
150mm F3.5 A.....	E++ £159
200mm F4 A.....	E+ £129 - £159
120 Insert.....	E++ / Mint- £59 - £79
220 Insert.....	E+ / E++ £29 - £59
Extension Tube Set.....	E++ £99

Pentax 67 Series

67II Body + AE Prism.....	E++ £839
67II Body Only.....	Exc £549
67 Mirror Up + TTL Prism.....	E+ £349 - £399
6x7 Mirror Up + TTL Prism.....	E+ / E++ £349
6x7 Mirror Up + Prism.....	As Seen £199
6x7 Non Mirror Up + Prism.....	Exc £199
35mm F4.5 Fisheye Takumar.....	As Seen / E++ £249 - £650
45mm F4 SMC.....	E++ £299
55mm F3.5 Takumar.....	As Seen £129
55mm F4.....	E+ £259
55mm F4 SMC.....	E+ £259
75mm F4.5 Shift.....	Exc / E+ £299 - £329
75mm F4.5 SMC.....	E++ £249
100mm F4 SMC Macro.....	Mint- £399
135mm F4 Macro.....	E+ £199
135mm F4 Macro Takumar.....	Exc / E++ £149 - £229
150mm F2.8 Takumar.....	As Seen / E+ £109 - £149
165mm F2.8.....	As Seen / E++ £79 - £199
200mm F4.....	E+ / E++ £139 - £249
200mm F4 Takumar.....	Exc / E++ £99 - £199
300mm F4.....	E+ / E++ £279 - £549
300mm F4 Takumar.....	As Seen / E++ £199 - £349
500mm F5.6.....	E++ £749 - £1,399
800mm F4 Takumar.....	E++ £2,499

T6-2x Rear Converter.....	E++ £99
Vivitar 2x Converter.....	Exc / E++ £29 - £79
6x7 Right Anglefinder.....	E++ £75
Extension Tube Set.....	E+ / E++ £59 - £65

Pentax AF

MZ3 Body Only.....	E++ £149
MZ50 + 35-80mm.....	E+ / E++ £39
MZ50 Body Only.....	E++ £39
MZ30 + Sigma 28-80mm.....	E+ £49
Z1 Body Only.....	E+ £59
SFX Body Only.....	As Seen £39
PZ70 + Sigma 35-70mm.....	E++ £29
12-24mm F4 SMC DA ED AL.....	Mint- £629
17-28mm F3.5-4.5 Fisheye F.....	E++ £165 - £199
18-55mm F3.5-5.6 AL WR.....	E++ £79
18-55mm F3.5-5.6 SMC DA AL.....	E+ / E++ £39 - £49
20-35mm F4 FA AL.....	E++ £269
24mm F2 SMC FA IF AL.....	E+ / E++ £399 - £499
28-70mm F4 FA AL.....	Exc / E++ £49 - £75
28-200mm F3.8-5.6 FA IF AL.....	E++ £129
35-80mm F4-5.6 FA.....	Mint- £25
50-200mm F4-5.6 DA ED.....	E++ / Mint- £79 - £119
50-200mm F4-5.6 DA ED WR.....	Mint- £119
55mm F1.4 DA* SDM.....	E++ £449
80-200mm F4.7-5.6 F.....	E++ £59
80-200mm F4.7-5.6 FA.....	E++ £59 - £89
Samsung 55-200mm F4-5.6 ED.....	Mint- £79
Tamron 28-200mm F3.8-5.6 XR.....	Mint- £119
Tamron 80-210mm F4.5-5.6 AF.....	E++ £39 - £49
Tamron 90mm F2.8 Di Macro AF.....	E++ £259

Pentax Manual

MX Black + 50mm F1.7.....	E+ £119
MX Chrome + 50mm F2.....	E+ £125
MX Chrome Body Only.....	E+ £99 - £109
K1000 + 50mm F2.....	E+ £69
K1000 Chrome Body Only.....	E+ £59
Program A Body Only.....	E+ / E++ £59 - £69
P50 + 28-80mm.....	E+ £49
P30T + 35-80mm.....	E++ £59
P30N + 28-80mm.....	E+ £59
P30 + 28-80mm.....	E+ £59
A3 Body Only.....	E+ / E++ £49
15mm f3.5 SMC M.....	E+ £49
17mm F4 SMC Fisheye.....	E+ £449
20mm F4 SMC M.....	E++ £225
24-35mm F3.5 SMC M.....	E+ £149
24-50mm F4 SMC-A.....	E+ £149
28mm F3.5 SMC Shift.....	E+ £349
35-70mm F2.8-3.5 SMC M.....	E+ £89
35-70mm F3.5-4.5 SMC A.....	E+ £59
35-70mm F4 SMC A.....	As Seen £35
35-135mm F3.5-4.5 SMC A.....	E+ £49
40mm F2.8 SMC M.....	E+ £89
40-80mm F2.8-4 SMC M.....	E++ £49
50mm F1.4 SMC A.....	E++ £149
50mm F1.7 SMC M.....	E+ £35
50mm F2 SMC M.....	E+ / E++ £29 - £35
50mm F4 SMC M Macro.....	E+ £79 - £149
70-210mm F4 SMC A.....	Mint- £135
80-200mm F4.5 SMC M.....	E+ £39
100mm F2.8 SMC M.....	E+ £99
135mm F2.5 Takumar.....	E++ £45
200mm F4 SMC M.....	E++ £49
300mm F4 SMC A.....	E+ £399
300mm F4 SMC PK.....	E+ £195
AF16 Flash.....	E++ £119 - £175
AF160 Flash.....	E+ / E++ £5 - £9
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AF200Sa Flash.....	E+ / E++ £20 - £25
AF220T Flash.....	E++ £29
AF240Z Flash.....	E+ £35
AF260Sa Flash.....	E++ / Mint- £15 - £29
AF280T Flash.....	E+ / E++ £35 - £49
AF400T Flash.....	E++ £119 - £175

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6001 Complete.....	E++ £549
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50mm F4 PQ.....	E+ £650
50mm F4 PQ EL.....	E++ / Mint- £449 - £599
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150mm F4 HFT.....	Exc / E++ £199 - £249
150mm F4 HFT.....	E++ £299
150mm F4 PQ.....	E++ £549 - £650
150mm F4 PQ Tele Xenar.....	E+ £499
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While pondering what makes the ideal wedding photograph, Ogden hears some startling news

WHAT'S the secret to a good wedding photograph, I wonder, as a mounted police horse drops a pile of confetti through my frame. I look up at the policeman, who sort of shrugs as if to say, 'What are you going to do about it?'

I suppose this detail sums up my own marriage, I think to myself, but it's probably not a metaphor I want to make today. I take a step back from the mess and into a family of five dressed in formal wear and oversized Union Jack sunglasses. 'Pardon me,' I say. And then hastily, I add, 'Sorry, do you mind if I take your photograph?'

Everyone in the family looks to the mother, signalling this was her idea. 'Well, I suppose you can,' she says. 'Just don't make us look stupid.'

Don't worry, I want to tell her. There are others far worse than you. I'm along the Mall in West London, with Eli. We came to photograph the royal wedding – or rather, the thousands of people who turned up for a glimpse of someone else's fairy tale. However, Eli's girlfriend is interested in the procession, so his photography today is more or less confined to the view from her side. Me, I went for a wander to take in the surreal atmosphere of a city centre taken over by revellers and thousands of amateur photographers.

Seeing all the pomp and regalia on display has also made me keenly aware of how difficult a job it is to be the wedding photographer. And not just within Buckingham Palace, but at any wedding.

How do you photograph someone else's fairy tale? How do you capture their vision and get it right?

I ask Eli this question as I sidle up next to him along the curb. He's staring into a sewer grate as a carriage scuttles past. I crane my neck over and look into it as well. Someone has dropped a Union Jack flag through the grate, which has landed upright inside a beer bottle. Brightly coloured confetti surrounds it.

'It's in the details,' Eli says. His face is absent of expression. 'Cameras are so good now a couple can get anyone to take a group shot of their families or the cutting of the cake. Look at the new Nikon D5100 and all its automation and effects. With its Active D-Lighting and performance at high sensitivities, you don't have to worry too much about the exposure when you're in a dark church, and if you do get it wrong, you can just fix it later on the computer.'

'What they, the couple, are paying you for are the details. It's the photographer's job to notice these. It's the small details like this bottle with the flag in it that add to the story of a wedding day. Details like these make a wedding personal and intimate. In this way the wedding photographer is like a ghost writer paid to pen someone's autobiography.'

I stare at him for a moment, mesmerised. He is never this eloquent or sedate.

'You make a good point,' I say. 'But how do you know you're capturing the right details when everything down to the colour of the napkins is planned?'

'You're the photographer. You're writing the story. You make it the right detail by noticing it and making a nice composition. The couple – and if we're honest,

we're talking about the bride – want you to notice their hard work in putting this all together. They want to see their friends and family having a good time. And they want to look good. Do those three things, and you're golden.'

'I think you're right,' I say.

'Of course I'm right,' Eli says. He takes out the Pentax SV I loaned him and crouches down over the sewer grate.

'Still using the Pentax then, I see?'

'Yes and no,' Eli says. 'My girlfriend took my DSLR down to Westminster Abbey to try to photograph Kate's dress. She wasn't sure if the SV would be able to capture it.'

I roll my eyes, but Eli doesn't see. He's trying to expose for that small Union Jack set among difficult lighting below his feet. Where's your Active D-Lighting now, I want to ask. I hear the shutter click, and then he stands up triumphant.

'Well, I should know in a week if I got it,' he says. 'I wonder if these are the sort of details the new Duke and Duchess of Cambridge are interested in. I know they're royals and have everything, but it would be nice to do something nice for them.'

I can't believe my ears. Something isn't right. 'Is something wrong?' I ask.

Eli sighs, and as he looks up at me his expression wipes and he meets me with hopeless eyes. 'I'm getting married,' he says. 'It happened so fast. This morning we agreed to do it, but I don't know if I'm ready. Should I do it?'

A thousand different thoughts enter my mind, but stop short at my lips. In the end I just sort of shrug, as if to say, 'What are you going to do?' **AP**

'What they, the couple, are paying you for are the details. It's the photographer's job to notice these'

An avid AP reader since birth, **Ogden Chesnutt** lives for photography and the sound of a tripped shutter. In the third issue of each month he shares his photographic experiences and thoughts, as well as his adventures with his camera club friend Eli

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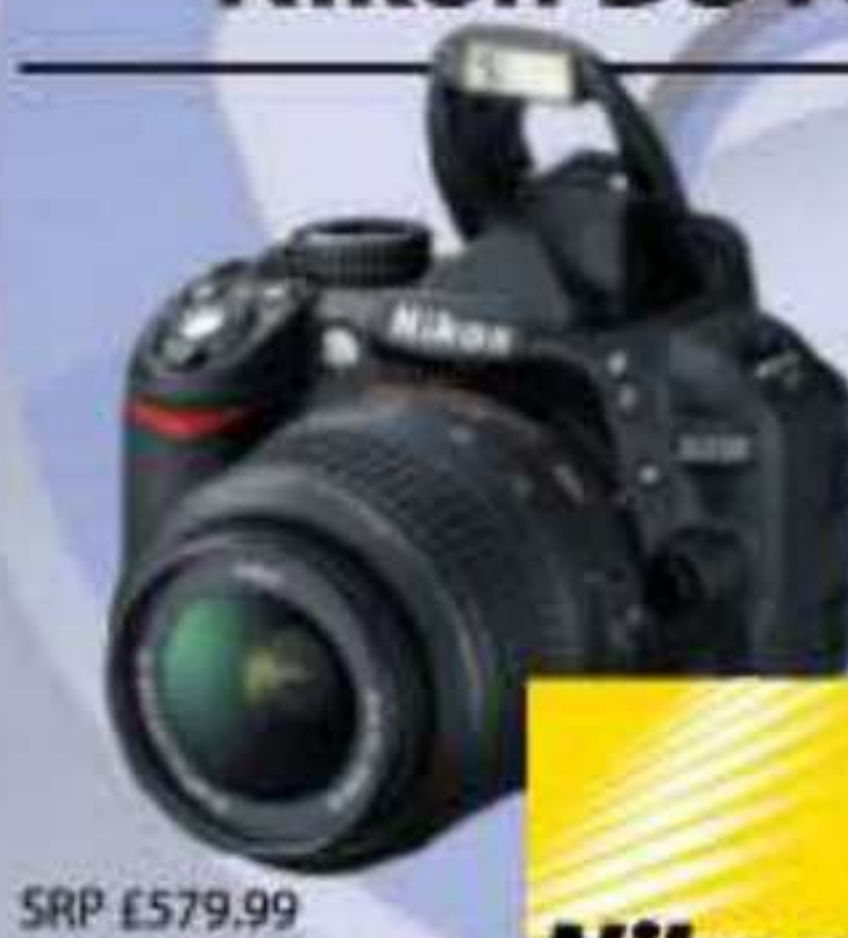
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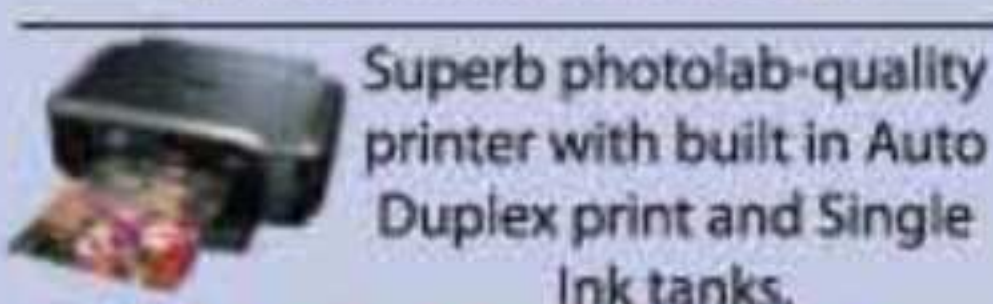
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